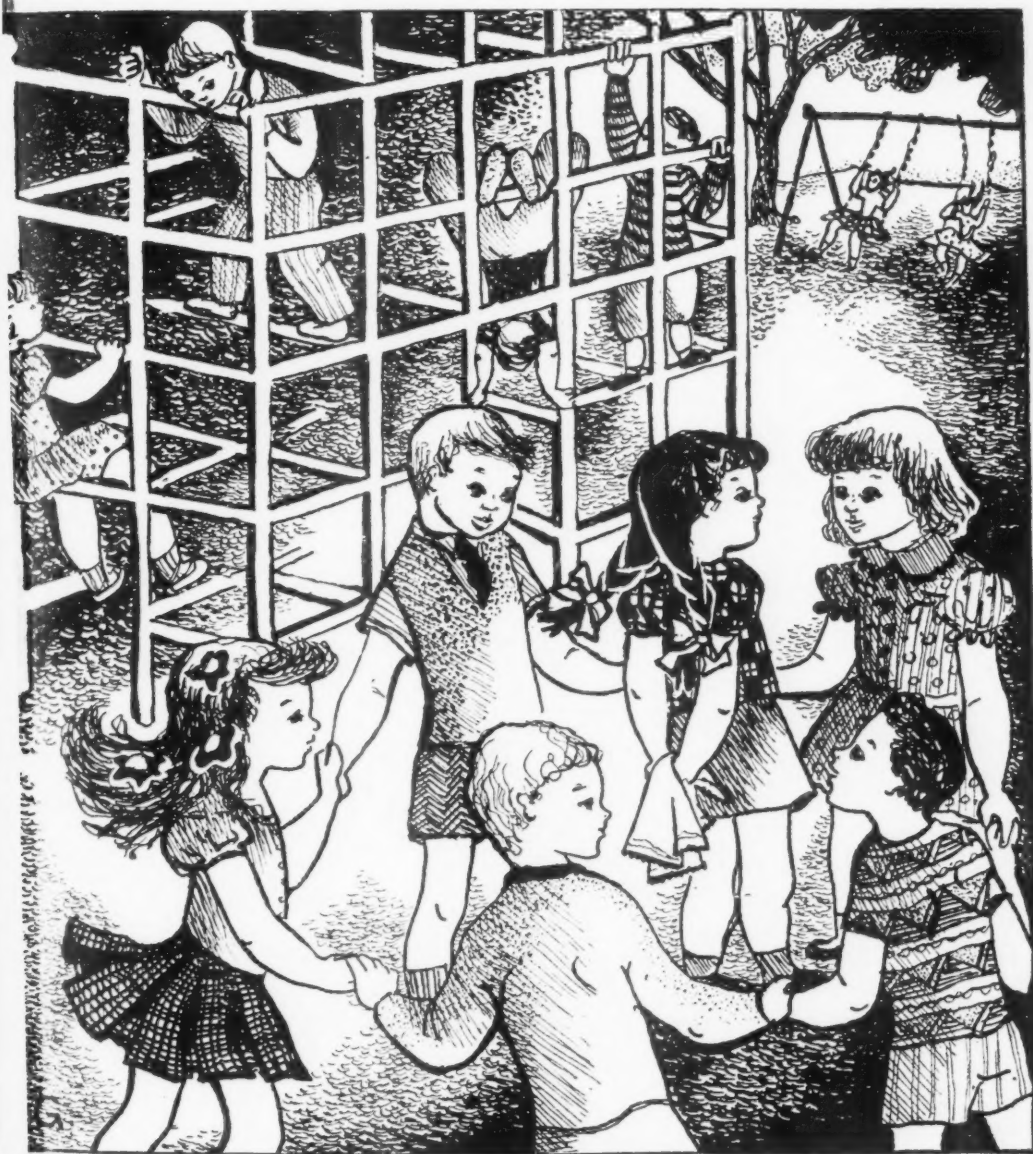


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# JUNIOR ARTS & ACTIVITIES

T.R. CLASSROOM ACTIVITIES FOR THE ELEMENTARY TEACHER



CHILDREN PLAY TOGETHER

VOLUME 22 • NUMBER 1

SEPTEMBER  
1947

A-1  
17  
40¢

THINGS TO DO—STORIES AND PROGRAMS—ART AND LITERATURE

# COMBINES <sup>See</sup> the OLD with the NEW

to bring you the best features of each in a single magazine! We have added new features and re-organized the regular features and units to make them more helpful, more workable for every elementary teacher, kindergarten through junior high school.

The units have been brought together in a section at the front of the magazine. The projects accompanying—which may be used independently as well as with these specific studies—give concrete suggestions of how to do and how to make things in the classroom. Emphasis has been placed on materials that are available to *every* teacher.

The units themselves have been planned to cover social studies, nature study and science, geography and other major elementary studies.

In addition to the unit projects teachers will see a brand new "Miscellaneous Projects" section. This will be devoted to seasonal material, material which may be used in a series throughout the year, and other material pertinent to the curriculum as a whole. Besides the use of these projects individually, they may in many cases be incorporated into unit studies.

"Art, Music and Literature" is another new section. Each month this section of the magazine will contain articles on art, music, and literature—this material will be presented in unit



style—as taught in the elementary grades. The material will be balanced throughout the year between primary and upper and intermediate grades. The accompanying projects will illustrate and demonstrate the principles embodied in the units.

Another especially helpful section is, we believe, the stories and programs section. This particular collection of material will be songs, stories, plays, and poems which may be used in seasonal programs, or presented, as in the case of plays, as programs in themselves.



There are also the regular features that thousands of teachers have found so helpful—"Free and Inexpensive Materials," "The Letter Box," "Audio-Visual Aids," "Your Bookshelf"—all designed to give specific, factual help to the teacher in meeting her everyday problems.

Regardless of the elementary grade you teach, you will find abundant material in *Junior Arts and Activities*, and all this without long hours of research and planning.



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(10 issues)

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538 S. Clark St., Chicago 5, Ill.

# THE LETTER BOX

This department is calculated to add to Junior Arts and Activities' usefulness to you. Each month we shall answer as many of your questions as possible in these columns. In addition, each question received will be answered by a personal letter.

To give you the benefit of the knowledge and opinions of more than one individual, we have planned that your questions will be answered by different individuals on our staff, including the editor of Junior Arts and Activities.

Address all questions to the Editor, Junior Arts and Activities, 4616 North Clark Street, Chicago 40, Illinois.

Dear Editor:

I am a first-grade teacher in a small school which is very much in need of material for art study. Have you a book in which patterns or art lessons for the first grade are demonstrated?

F.R., Colorado

All you really need are a few simple materials like paper (any kind), crayons, scissors, water colors (temperas or transparent), chalk, pieces of cloth, etc. The children—even kindergarten children with absolutely no training or aptitude—can make use of these to make their own pictures. The children can put their experiences on paper. For example: if the class is learning about the home they might illustrate freehand some of the activities of the home using crayon as a medium.

If they are learning about clothing they might paste pieces of cloth on free-hand figures to indicate the kinds of

clothing worn at different seasons of the year. Of course, these efforts will not look finished. Their charm will rest in their spontaneity and sincerity.

Also, children can illustrate stories which are read to them. For example, the teacher might read "Little Red Riding Hood" and stop at the dramatic situations while the children draw.

There are several excellent publications containing craft patterns and art projects for first grade. Among these are *Year-Round Arts and Crafts Projects* (The Jones Publishing Co., 4616 N. Clark St., Chicago 40, 75c); *Bruhn's Simplified Art Instruction* (Midwest Press and Supply Co., Sioux Falls, South Dakota, \$1.35); and *New Art Education* by Ruffini and Knapp (American Crayon Co., Sandusky, Ohio). Regarding this last book, I suggest that you write the publisher for details about it.

Dear Editor:

I am interested in learning china painting. Will you please list sources from which I may obtain information, instruction, and supplies?

F.M., Alabama

The D. M. Campana Art Company, 448 N. Wells St., Chicago 10, lists this topic in their catalogue. I suggest that you write for it.

Dear Editor:

From what art company can I obtain a color wheel chart suitable for use in the eighth grade?

M.W., Iowa

The Favor, Ruhl and Co., Inc., 425 S. Wabash Ave., Chicago 5, have available a Hiler Color Chart (12" x 16") for \$1.00. As described by the firm, I believe it will meet your needs.

(Continued on page 2)

## Illustrated Ideas for Art Teaching

which make lessons interesting

You know how pictures add life to lessons—here are illustrated articles that add life and interest to your art lessons through

### School Arts Magazine

SCHOOL ARTS is like a friend who pays you a monthly visit—one that says "Now here is something that may help you in your teaching" and then shows you pages of illustrations—the kind that your pupils will "devour" and will delight to use as "self-starters" in their art lessons.

More illustrations than reading—pictures you can use sometimes as demonstrations of how people have used art, design and crafts in their everyday life—sometimes examples of the art of people in other parts of the world—pictures that give ideas which with a little imagination make your art lessons successful. From time to time excellent lessons which teachers have worked out in their classes.

Your first issue mailed September 20. The October Holiday number—classroom holiday projects, ideas that integrate with art studies—next November with Folk art and craft ideas, then December Home and Town ideas—January, Mexico—Every issue filled with inspiring teaching help.

Illustrated ideas for art teaching which make lessons interesting are yours by subscribing to SCHOOL ARTS—10 issues filled with help.

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### PREVIEW OF THE OCTOBER ISSUE

● Finding New Worlds, unit for intermediate and upper grades. Maps, portraits, posters.

● Forest Indians, unit for primary and intermediate grades. Indian costumes and homes.

● Careers in Fire Fighting, unit for intermediate grades. Remember Fire Prevention Week.

● An Autumn Nature Unit. Four pages of projects; two of study outline.

**OTHER FEATURES**—Halloween projects, stories, plays, songs, poems, material on initiating weaving and singing activities in the classroom (with projects), and many more.

**DON'T MISS THIS EXCITING ISSUE!**

(See opposite page for additional details.)





# S O C I A L S T U D I E S

FOR

# P R I M A R Y G R A D E S

by

ANN OBERHAUSER

Suggested study outlines, projects and activities for 8 of the most frequently used units in the kindergarten and grades 1, 2, and 3! This book is a compilation of these units. Each page is 9 x 12 inches in order to give large amounts of space to the fully illustrated projects.

Each unit, in addition to the study outline, contains projects, construction ideas, seatwork, designs, reading charts, games, posters, outline pictures, book covers, and other practical helps.

All of the material is adaptable. It can be arranged for use with older or younger groups of children. And all of these outlines are of proved merit as they have appeared in early issues of *Junior Arts and Activities* and have been revised and re-edited especially for this compilation!

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The Jones Publishing Co.

538 S. Clark St.

Chicago 5, Ill.

## LETTERS

(Continued from page 1)

Dear Editor:

I wish to present an Indian pageant portraying an authentic Indian dance, prayers, etc. I can use up to 15 characters with a half dozen playing the principal roles (seventh- and eighth-grade children). Could you please tell me where to find the material for such a project?

A.M.W., Wyoming

The following materials may be obtained from George R. Momyer, dealer in Indian Arts and Crafts, 928 Cajon St., Redlands, California.

*Indian Dances and Drills* by Lamkin, \$1.25

*Indian Games and Dances for Ceremonies* (songs included) by Fletcher, \$2.00.

*Around America With the Indian* (costumes, dances, songs, music, ceremonies, and a play for 3 tribes) by Lamkin and Jagendorf, \$1.50

In addition, Momyer also can supply material on developing an Indian pageant or ceremonial. I suggest that you write him for a complete catalogue.

Dear Editor:

I am interested in material on India. Can you tell me where I can find information about homes, costumes, life of children, and so on in this country?

M.G., Tennessee

Write to Friendship Press, 156 Fifth Ave., New York 10. They specialize in materials for religious education and may have something on India. Also, you might write to the British Information Services, 30 Rockefeller Plaza, New York, for free information and pamphlets. The East and West Association, 62 W. 45 St., New York 19, publishes a picture portfolio "Life of a Family In India" (50c), "The People of India" (40c), and a general bibliography of books and other material on India (20c).

Dear Editor:

Where can I get material on Alaska? We are doing a project in the fifth and sixth grades and I am wondering if you have any material which might be of help.

E.G., Pennsylvania

In the December, 1941 issue of *Junior Arts and Activities* we published a complete unit of work with projects entitled "Alaska, a Unit for the Upper Grades." Our price for back copies is 25c each. To order back copies simply give the month and year of the issue you want and enclose 25c.

## SONGS FOR

## EVERY SEASON

is a brand new compilation of simple songs for little people — kindergarten and grades 1, 2, and 3.

These songs, which have been reprinted from past issues of *Junior Arts and Activities*, make an excellent addition to your music library. The words are such as young children can understand and enjoy. The rhythm patterns are pronounced and pleasing to children, and the melodies are ones that children like to sing and are able to sing.

Each song is complete on one page and the music is clear and easy to read. No extensive musical background is necessary in order to play the simple accompaniments on the piano.

In many cases the rhythm patterns are so pronounced that the children may be able to devise arrangements for their rhythm bands.

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## YEAR-ROUND ARTS AND CRAFTS PROJECTS

"Where can I get unit suggestions that are vital and helpful?" "What about projects which utilize materials at hand?" "Where can I find new and different ideas for special events and holidays?" and all the other problems and questions that confront conscientious teachers every day. . . .

## YEAR-ROUND ARTS AND CRAFTS PROJECTS

is the answer to many of your classroom problems. It is an answer that will save your time, your money, and many hours of research.

This book contains 48 pages of practical suggestions and ideas which may be used as they are, or adapted to meet your special needs. There are abundant, purposeful project ideas, material for every grade and age level from kindergarten to junior high.

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has been compiled by the editors and artists of *Junior ARTS & ACTIVITIES* to bring you material you want and need in the way you can use it to the best advantage for you and your classes.

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# USING PROJECT MATERIAL IN THIS ISSUE

The projects which we have designed to accompany the units in this and future issues of *Junior Arts and Activities* are not limited in their application. While the subject matter may pertain to a specific unit, there is no reason why many of these projects may not be used independently. For example, pages 8 and 9 describe a reading and vocabulary activity which can certainly be adopted by any first grade or as remedial reading in the second grade. The teacher may use the picture suggestions on page 9 as ideas for obtaining larger pictures of her own to place around the classroom with the appropriate words below. Since the subject matter is general it may be used at the beginning or end of the school year as the individual situation may warrant.

Any second or third grade may use the safety seatwork outlined on page 10. Also, the ideas embodied in it might be worked into an achievement test use after several lessons on safety have been had in class. Its form as seatwork does not mean that the form must be kept intact; content is the more important thing.

A craft program should be instituted in all schools. Children love to do things with their hands and the development of hobbies for profitable use of leisure-time is a legitimate aim of education. While the tincraft projects on page 14 are designed for use with the tin unit, they may be incorporated into a general craft program. Some of the projects on this page are more difficult to execute than others; therefore they can be used in classes of older and younger children. Also, the children may be able to devise other projects with the stimulus of those given on this page. It is not too early to think of making gifts for Christmas, so these projects might be given attention with holiday activities in mind.

Little children like to use the sand table. The project on page 16 describes animal homes and indicates simple ways in which they may be constructed for the sand table. Other uses for this material is in dramatic play, floor projects, and stage settings. For dramatizing the story about bears, for example, a

large house for the bears might be erected in the classroom or on the stage. Small children will need extra help for this but those in the intermediate grades should be able to solve most of the problems concerned with the construction by using their own initiative and imaginations as the situations arise.

Teachers like outline pictures for a variety of purposes. Note the one on page 17. Again, this accompanies a special unit but can be used in many nature experiences.

Let's discuss briefly at this point the problem of outline pictures. We know that they are easy to reproduce. Some teachers have said that they are necessary in developing the motor co-ordination of kindergarten and first-grade children. It seems to us that this co-ordination may be developed in other ways: through paper weaving, manuscript writing, stenciling, and the like. From an art and an artistic standpoint, the use of outline pictures cannot be defended. However crude, the children's original drawings are to be preferred.

Of course, in some cases outline pictures have their uses. For example, if we want to show the children exactly what something looks like, an outline picture will do it. If we want children to identify something, an outline picture may be shown. But these are purely instructional uses; they have nothing to do with art or art activities.

A final note: we shall be genuinely interested in hearing from you about your feelings in this matter. Do you use outline pictures? How? Why? Perhaps your ideas are such that they may be passed along to other teachers.

In line with the establishment of a craft program in the classroom, note those crafts based on Scandinavian activities (pages 22 and 23). While it is our general practice not to include crafts which require special materials (except clay), we believe that many children will enjoy the glass etching and the cost of the extra material is very slight. We shall be glad to send those requesting it the name of the etching paste and the address of the company from which it may be purchased.

Children in rural areas will enjoy  
(Continued on page 42)

**Free BOOK on ARTCRAFT**  
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## RENEWAL

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# JUNIOR ARTS & ACTIVITIES

THE NATIONAL MAGAZINE  
FOR THE ELEMENTARY  
TEACHER OF TODAY

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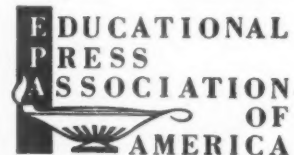
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Writer of Books on  
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September, 1947

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# From The Editor's Desk . . .

"There'll be some changes made" goes the title of a popular song of a few seasons ago. More to the point, there have been some changes made in *Junior Arts and Activities* as you can see from a quick glance through this issue.

For a long time the editors have been trying to decide just how to improve the magazine. We knew that it was useful in its old form because of the great number of subscription renewals which came to our circulation department. We did not want to remain static. Surely we could improve the contents. But, how? First of all, we collected facts. During the past year we have requested teachers to tell us just what they want in the magazine each month. More social studies, more art, more material for primary grades, more material for upper grades, more material on literature—these were some of the most frequently made suggestions.

Education recognizes the urgent need to associate itself more closely with the life of the community, to prepare children for their places as citizens in a democracy, to give them the means for a fuller, happier life. These "ideas" should be incorporated into the magazine in an even larger way than ever before.

The net result of this thinking on the part of your editors is, first of all, a realignment of the magazine. Notice that all the units and the accompanying projects are in the beginning of the issue from page 6 through page 23. There are units for kindergarten and primary grades, for intermediate grades, and for upper grades. Some of the units may be adapted for one group or the other.

Then we have a series of projects unrelated to the units specifically although they might be used with some unit (notice page 27 fits into the unit on animal homes). These projects carry through from page 25 through page 30. Next is a section of stories, poems, songs, and program material. From now on we shall have at least one story, one play, and one song each month.

Finally we come to the art, literature, and music section. Each month we shall include an article on some phase of art or a craft (keeping in mind the various grade levels) with illustrative pages in connection with it. (See pages 35, 36, and 37 of this issue.) Literature and music articles and projects (for the different groupings) will alternate. The September article (page 38) is literary and for the older children; in October we shall have a discussion of a music problem for younger children.



Thus we shall cover the usual subject-matter areas and the cultural subjects. These latter, we know, are vital if children are to have full and happy lives.

In our presentation of all material, we have arrived at a kind of formula although it will need to be adapted to each individual situation. It is simple but, we feel, a complete expression of the aims of education. First the children must know, then they need to have the opportunity to apply their knowledge both to situations in their immediate experience and environment and to those situations they may be expected to meet, finally this knowledge and application should be channeled into an appreciation, a feeling for living and enjoyment of experience. Thus we have the whole child: his intellectual capacities, his physical capacities, and his emotional capacities integrated into a program that can be carried out without drastic revisions of the curriculum or of procedure. Basically our feeling is that the manner in which we are presenting material in *Junior Arts and Activities* is merely an enlargement and a redirection of the work already being done by elementary teachers everywhere.

Last of all, a glance at our masthead will reveal that we have new business officers and a new and larger organization which will devote itself to helping the editorial staff make *Junior Arts and Activities* the finest and most helpful magazine of its kind anywhere.

— Editor



# HOW WE LIVE TOGETHER

## A BEGINNING UNIT FOR KINDERGARTEN AND PRIMARY GRADES

### INTRODUCTION

This unit can serve many purposes depending upon the class, the experiences of the children, and the time available. For example, in the kindergarten or first grade emphasis might be placed on living in the home. In other grades at the primary level the accent may be on community life and democratic living. Since most of the reference material is in the home and community, any desired augmentations can easily be made as will be seen presently.

The motivation for such a unit as this can be dramatic play in the classroom, discussions, a tour of the school, or any of a number of other activities. If the children show interest in learning how we live together, the unit can be planned as follows.

### PLANNING THE UNIT

1. Determine the extent of the unit.
  - a. The home
  - b. The school
  - c. The neighborhood
  - d. The community

The littlest children can concentrate on home and school; second-graders should learn about the neighborhood; and the third grade may undertake the wider fields of community living. This, of course, is merely suggestive.

2. Divide the scope of the unit.
  - a. We work together.
  - b. We play together.
  - c. We learn together.
  - d. We grow together.

This is for discussion purposes. The children should discuss the meaning of "work," "play," "learn," and "grow." The teacher will need to direct the thinking of the children into the channels of home or school or neighborhood or community with respect to these terms. The use of these categories will be explained in the development section.

### 3. Planning activities

Kindergarten and first-grade children will probably work best in a class group or individually, although there are some activities which provide exceptions to this. Older children can divide themselves into committees to carry out the various projects. These projects and activities are listed in the section on

doing or the practical applications of the knowledges gained in the development.

### 4. The unit as a means of growth

This will be discussed more fully in the section on development of appreciations later in the unit. However, the teacher will do well to read that section beforehand and promote the development of appreciations all during the progress of the unit. It should not be something tacked onto the unit at its conclusion but an integral part of every activity with a discussion as the culmination.

### 5. Planning an ending exercise

This may be any of several things although dramatic play is probably the thing which will interest the little children most. They could prepare their own outline of activities to be included in dramatic play, the approximate dialogue, and so on, and then give it as an assembly program. Older children may make a classroom exhibit and invite their parents. Additional suggestions are in the things-to-do section.

### DEVELOPMENT

#### I. The meanings

A. We — parents, children, teachers, community helpers, etc.

B. Work, play, learn, grow

C. Together — in family, with other children, other grownups living and working with one another, members of the community, etc.

II. We work together.

A. At home

1. Mother and father work together.

a. Duties of mother

b. Duties of father

c. Things both mother and father do

2. Children and parents work together.

a. Duties of children

b. Things that parents and children do together

3. Other workers in the home

(Note: It will be observed in this outline that there is much generalization and a lack of specificity. The reason for this is obvious: each family, school, neighborhood, and community has its own workers and its own group activities.

The children and teacher should use this outline as an *indication* of the material to be included in the experience.)

#### B. At school

1. Teachers work.

a. Plan class work

b. Teach

c. Help children and parents outside of school—plays, programs, etc.

d. Study

2. Children work.

a. Study

b. Help keep the classroom and playgrounds clean

3. Teachers and children work together.

4. Other workers in the school

a. Principal

b. Nurse

c. Janitor and engineer

d. Cafeteria workers

e. Others

#### C. In the neighborhood

1. Families work together.

a. Keep their homes attractive

b. Co-operate on neighborhood projects—Red Cross drives, etc.

2. Other workers in the neighborhood

a. Street cleaners, garbage disposal workers, etc.

b. Milkmen, grocers, etc.

c. Others

#### D. In the community

1. Everyone works together.

This is an elaboration upon the neighborhood theme. Included in it, of course, should be one's civic duties such as voting.

2. Public officials work for us.

a. Mayor, councilmen, other city and county elected officials

b. Policemen, firemen, other appointed and civil-service officials

3. Shopkeepers and factory workers work for us.

List and elaborate upon those in the particular community.

4. Doctors, lawyers, libraries, and other professional people work for us.

5. Ministers and churchmen work for us.

6. Other community workers

III. We play together.

#### A. At home

1. With our brothers and sisters
2. With friends
3. How we play
  - a. In our houses and yards with toys

#### b. Games with children

#### B. In school

1. Indoors
2. In the playground
3. Types of play

#### C. In the neighborhood

1. Playgrounds and parks

#### D. In the community

1. Movies
2. Community centers
3. Swimming pools and other recreational facilities

This section should be elaborated upon so that all types of available recreation in the community are included.

#### IV. We learn together.

All types of learning experiences should be included in this section. The things the children learn at home: how to cook and tidy the house from mother; how to use tools and care for the garden from father; help with learning lessons (for example, proper use of English, rudiments of counting, etc.) from both parents; something about father's work—the list is long. Besides running over the usual classroom studies, the children, while considering what they learn in school, should note such things as: learning to live together, learning about other children, learning about other members of the community, and so on. The neighborhood provides areas for learning: observation of landscaping, talking with other people, learning about the workers of the neighborhood, etc. The community offers many opportunities for learning: libraries, schools, museums, etc. In rural areas county fairs and exhibits should not be overlooked.

#### V. We grow together.

By growing we mean appreciating each other and our surroundings and enjoying them. Therefore growing is based on working, playing, and learning with these additions. Growing in the home may mean reading together, discussing household problems such as the decoration of the child's room, the types of clothes he will wear, the kinds and beauties of the flowers in the garden, the pictures on the wall, and so on. In the school, growing can mean appreciating nature in a special way, dramatic play and other dramatic experiences, activities in the rhythm band, singing, and so on. In the neighborhood and in the community there may be museums, art galleries, theaters, places of historical interest, group activities, and so on.

### PROJECTS, ACTIVITIES, AND CULMINATIONS

In this unit *charts* are particularly effective projects. They can be used on all levels and should be arranged so that additions can easily be made. On page 11 we have shown how this may be done with respect to community activities. Younger children can do it for home, neighborhood, and school.

Table projects are always good. Acquainting children with their environment is easily accomplished in this fashion.

Excursions should be made: to local stores, libraries, homes, etc. If the unit is undertaken in the fall, the children might inspect the homes and gardens of some of their classmates. Incidentally, this may promote good relations between home and school especially if care is taken so that the selection of homes to be visited is done without partiality being shown.

Dramatic play or a program built around the activities of the unit is probably the best culmination for this unit, especially with the smaller children. As the unit progresses the children will engage naturally in dramatic play and it will take very little extra preparation and direction to organize the group for a more formal presentation. Simple costuming: aprons for grocers, caps and baskets for milkmen, gloves and overalls for gardeners, etc., will be all that is required. These can be made as a part of the unit activities.

### APPRECIATIONS

This is probably the most important part of the entire unit. From this experience the children should be expected to derive certain knowledge and certain mechanical and artistic skills. They should also develop qualities of democratic living together and increase their intellectual and social outlook. But, more than these and in a very real sense more important than these accomplishments, are the increased awareness of the world and the people around them and the increased appreciation for everyday living. These appreciations should be of the work that people do, of the good qualities of the characters of people, of the beauties of home and garden, neighborhood and school, community and environment in general. In other words, the child's aesthetic and human qualities should be developed. He should see that paintings have beauty but so have flowers, mother's dress, the living room, a leafless tree, and so on. He should see that the music of orchestra and voice are beautiful but so is the song of the bird, the clatter of

horses hooves, the sounds of animals on the farm, and even the noises of industry. In a word, he should make a beginning toward the goal of *feeling* alive and responsive to all the stimuli of his environment and nurtured so that he will be receptive to new and different stimuli. All this with one end in view: that the child will be able to lead a fuller life and one not dependent upon artificial means for relaxation, entertainment, or diversion.

At all steps during the progress of the unit these appreciations can be developed. However, while no opportunity should be overlooked for discussion, such discussion should be an integral part of the entire picture and not isolated from it. For example: the children discuss their homes and while they are doing that they might be led into a consideration of what makes their homes attractive or how their homes can be made attractive. Kitchens nowadays are usually functional but light, clean, and shining. This is beauty and particularly so since it serves the family so well. The children might discuss which of their own paintings would merit hanging in their own rooms at home. The same idea may be carried out in discussions about school, neighborhood, and community.

### SUPPLEMENTARY READING

- Baruch: *I Know a Surprise* (New York: Lothrop, Lee, and Sheperd, 1935)
- Bertail: *Time For Bed* (New York: Doubleday, Doran, 1939)
- Burton: *The Little House* (Boston: Houghton Mifflin, 1942)
- — — *Mike Mulligan and His Steam Shovel* (ibid., 1939)
- DeAngeli: *Ted and Nina Go to the Grocery Store* (New York: Doubleday, Doran, 1935)
- Freeman: *Chips and Little Chips* (Chicago: Albert Whitman, 1939)
- Haywood: *"B" Is For Betsy* (New York: Harcourt, Brace, 1939)
- — — *Betsy and Billy* (ibid., 1941)
- Lattimore: *Johnny* (New York: Harcourt, Brace, 1939)
- Miller: *Jimmy, the Grocerman* (Boston: Houghton Mifflin, 1934)
- Sayers: *Tag-Along Tooloo* (New York: Viking Press, 1941)
- Seuss: *And to Think That I Saw It on Mulberry Street* (New York: Vanguard Press, 1937)
- Sharpe: *Tobe* (Chapel Hill: University of North Carolina Press, 1939)

**LIVING  
TOGETHER**

# JANE'S HOUSE



Jane is six years old. She lives in a white house. Her mother and father live there, too. Her baby brother lives there.

The house has a front yard. It has a back yard. There is a tree in the front yard. It has pretty green leaves. They turn red in the fall. Mother's garden is in the back yard. Mother plants tomatoes, corn, beans, and cabbage.

The biggest room in the house is the living room. Chairs, a table, and a sofa are in the living room. Pretty lamps light the room at night. There are pretty pictures on the walls. Father reads in the living room. Jane plays in the living room.

Mother works in the Kitchen every day. She cooks on the stove. She has a refrigerator. It keeps milk, meat, and vegetables good to eat. There are a table and chairs in the Kitchen. Jane, her father, and her mother eat there.

Jane has a pretty room. It has blue walls. The bed is white. The bed has a yellow cover. Jane painted a picture. The picture hangs on the wall. Jane likes her room.

Baby brother has a room, too. He sleeps in a little bed. His bed is blue.

Jane likes her house. She is happy there. She helps her mother and her father. Sometimes her mother reads to her. Sometimes her father reads to her. Jane wants to read to her father and mother.



# NOUNS



## ILLUSTRATED WORD LIST

This page of word illustration is to complement the story "Jane's House" on the opposite page. The teacher should make large pictures from the ones suggested and use them to illustrate the words in the story. For example, when the first sentence: "Jane is six years old" is read, the picture of Jane should be displayed. In this way the children can associate the words with the pictures. The words should be clearly lettered below the pictures.

It would be best if the teacher draw the picture in color, since a colorful picture is naturally more attractive to children. The drawing may be very simple.

After the pictures are used for the story they might be made up into a vocabulary notebook—this can be done simply by punching holes for lacing and making covers from cardboard. With colorful, decorative covers such a notebook is an attractive addition to the class library.

The same idea may be used for other stories. If the teacher does not wish to make the sketches, pictures cut from magazines may be substituted.

# VERBS



# SAFETY SEATWORK



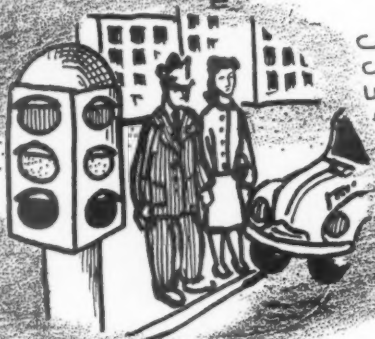
The baby has the scissors.  
Should baby have scissors?  
Why?



Children play ball in the streets.  
Should children play in the street?  
Why?



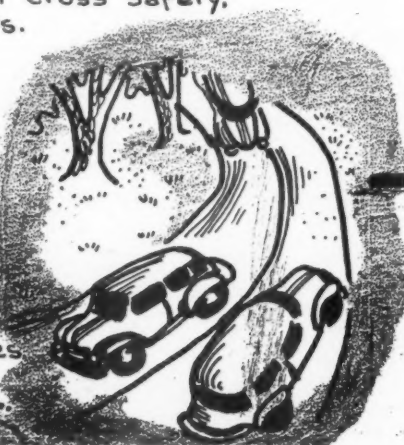
Children wait at the  
corner for cars to pass.  
Why should children wait  
for cars to pass?



People cross streets at corners.  
Traffic lights help them cross safely.  
Tell about traffic lights.



These children are playing  
on the playground.  
Are they playing safely?  
How should they play?



Drivers obey traffic rules.  
Learn traffic rules.  
Tell about traffic rules.

This page of safety seatwork is designed specifically for use with the unit "How We Live Together," although it may be used independently.

Such seatwork emphasizes for first and second grade children that safety is an important factor in living together.

The children should look for other safety hazards common to home and school and the community in general. These should be used to contrive further seatwork studies as suggested by this page.



# COMMUNITY ACTIVITIES CHART





# THE USES OF TIN

## A STUDY FOR INTERMEDIATE AND UPPER GRADES

It is hard to imagine a metal which has served the purposes of man so long and so diversely as tin. The early Phoenicians are said to have sailed as far away from their homes on the eastern bank of the Mediterranean Sea to Cornwall, England, for the sole purpose of obtaining tin to use in making their weapons and utensils. Early metalworkers used tin to make bronze.

This means that for approximately 5,000 years tin has been known and used in one form or another.

For most important commercial materials science has developed various substitutes. Synthetic rubber, yarn made from chicken feathers, rayon, plastics—these are examples of substitutes which have been developed to replace more expensive or hard-to-obtain materials.

However, tin has remained, to date, a vital element for which no synthesized or substitutive material has been found. All that scientific research has been able to do is to find means whereby the amount of tin needed in certain processes may be greatly reduced.

Very little tin is found in the United States and a great amount of it is used here. In fact, the United States utilizes about 45% of the entire tin production of the world!

The average requirement for tin in the United States is 100,000 tons per year, and of this amount 75,000 must be virgin metal. The remainder may be salvage tin. During World War II great salvage drives were put on in order to get more metal, and tin was one of the most important ones needed. Foods which are ordinarily packed and preserved in tin containers were put up in glass jars—or in many cases, withdrawn from the commercial market entirely.

Everyone is familiar with what we call "tin cans." Actually, though, these are not tin cans. They are tin plate and that means that they are 98% steel (or sometimes iron) and 2% or less tin.

Even so, a huge amount of tin is needed in the manufacturing of these cans because the United States produces 12 billion of them per year for food alone. Think of the other products besides food which are put in tin cans—

floor wax, motor oil, paint, medicine, drugs, motion picture films, talcum powder, tennis balls, typewriter ribbons, and so on.

During the war, tin was used in making containers for such vital war materials and equipment as flares, gas masks, bomb fuses, blasting caps, powder, antitank mines, field rations, medical supplies—these are only a few of the uses which the armed forces alone found for tin.

But tin has other uses besides its unique place in the production of containers. Bronze is an alloy of tin and copper. Pewter and soft solder are combinations of tin and lead. Compounded with chloride, tin foil is used in printing calicoes and in weighting silks. Tin is an important element in gun metal and in type metal.

Tin is used to make kitchenware, to line copper vessels and lead pipes. Tin-foil wrappers (another thing which disappeared during the war) are used in preserving the flavor and healthful qualities of candy; it is used to preserve chewing gum and cigarettes. Tin furnishes the coating for pins which are made of brass wire; it is used in making bells.

Ships, trains, automobiles, airplanes—they are made up of many tin compounds. Telephone and telegraph systems, water and electric systems are all dependent upon tin for their production and function.

In treating the appreciation of tin as an esthetic part of our lives (although this cannot in the very essence of things be entirely divorced from the commercial) the teacher has an excellent opportunity for bringing about a broader study.

For example, bronze is an alloy of tin and copper. Bronze art objects are beautiful and certainly they are well-known. Pictures of ancient Greek and Roman bronzes may be secured and exhibited. (A reference as available as the *Encyclopaedia Britannica* has excellent illustrations of bronze work.) Chinese art can be brought into the study, as can the art of almost all of the early civilizations down through to present day. We mention Chinese bronze work

especially because it is not only popular and used extensively, but the bronzes themselves are exceptionally beautiful.

Tin is also an important ingredient of type metal. This may lead to a consideration of type, the various kinds and styles of type and type letters.

As an ingredient in pewter, tin can introduce a study of the early American household where it was used extensively. Boston was a main center of pewter manufacturing. Pewter objects combine functional and artistic intentions which result in particularly attractive yet very usable objects. Pewter is not used so extensively today and perhaps the best example of its use in modern life is in decorative inlays.

By introducing these various means by which tin becomes an esthetic as well as a functional or commercial material we do not mean to imply that detailed studies of bronze or of type or pewter is essential. The teacher may simply wish to show pictures of bronze work, type faces, pewter, and so on with little elaboration about them. The idea is simply to introduce the child to a consideration of materials from the standpoint of art and beauty as well as commercial and functional values.

These two viewpoints—the commercial, which is concerned with facts and figures, and the artistic—may be combined in practical application of what the child has learned.

This can be done in the classroom through projects and correlated activities. Some projects in the use of tin are given on the following pages.

However, if actual work with tin is impossible in the classroom certainly the designing of objects from tin is not. Simple figures which can be made from tin cans may be drawn. Ways in which such scrap tin can be utilized in the classroom may be listed and illustrated. For instance, a flat, shiny piece of a tin can may simulate water on a sand-table scene. Props for puppet theaters can be made from scrap tin. A sheet of tin secured between sheets of cardboard about the weight of backs of notebooks will make a heavier covering for notebooks. The class should be able to think of ways to utilize scrap tin.



Tin hole with terraced sides  
in Malaya.

Steel buckets  
digging for tin dirt  
in Malaya.

Bolivian tin  
miners drilling

pig bars of tin

Workers ladling tin  
from smelting  
furnaces.

Reducing machines  
roll out thin sheets  
of metal for tin  
cans.

Machine for making  
the tin cans.

Machine for  
enameling the  
insides of the tin  
cans.

tin  
cans

**MORE ABOUT TIN**

## FROM MINE TO CANNERY

These illustrations of tin—mining, processing, and finishing products — will serve as extra pictorial material for the unit study.

Also, the pictures may be used as examples of the type of illustration which may be included in a notebook or collection of study material on tin.

Manufacturing pictures, similar to the ones shown here, are often found in advertising appearing in current periodicals, and those which pertain to tin should be clipped and included in the classroom study.

# TINCRAFT IN THE CLASSROOM

## Materials



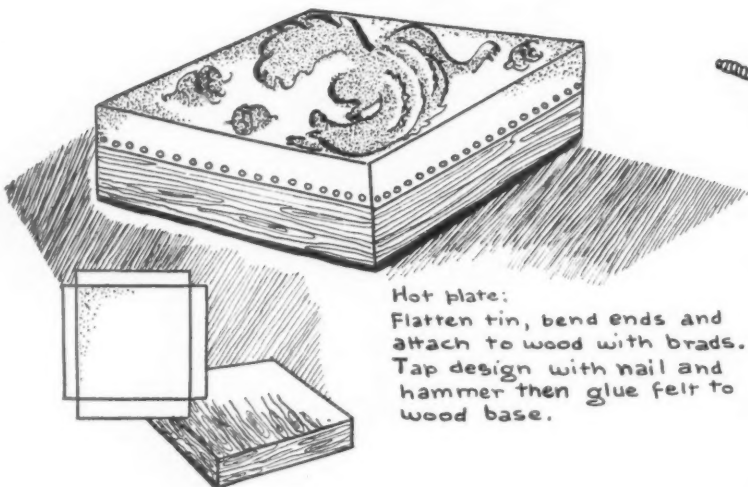
Use two tin cans—one as the cover and one as the base. Cut cover. Use wooden knob for the handle and attach through top with nail.

A napkin ring from a baby food can:

Cut off top and bottom of can. Smooth sharp edges with hammer then decorate with paints.

## SAFETY MEASURES

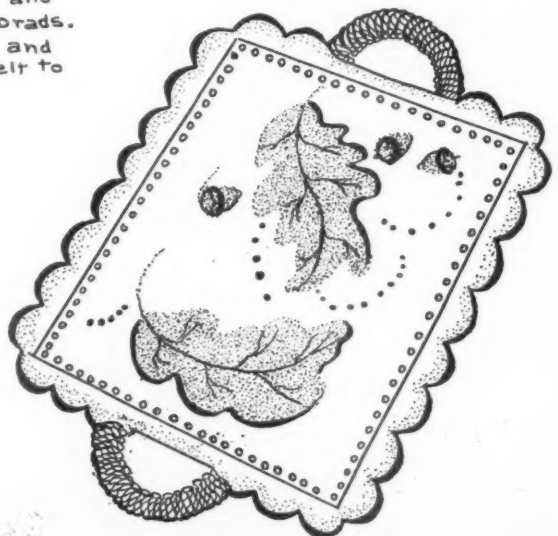
Certain precautions should be taken when working with tin, and these precautions should be especially emphasized when tincraft is being done by children in the classroom. Principally, great care should be taken in handling the tin. Gloves, leather ones are best, should be worn to protect the hands. Hammering and filing the edges of tin sheets will eliminate sharp, jagged edges.



## ADDITIONAL SUGGESTIONS

In order to avoid the possibility of the tin rusting, especially if it is used to make a flower container, it should be coated with clear lacquer. The objects may be colorfully decorated through the use of enamel paints. After they are painted it is best to seal the enamel paint with a coating of lacquer.

Possibilities of tin tap designs should not be overlooked. Tin tapping is done by taking a nail and making the design by tapping indentations in the tin.





# HOMES IN NATURE

## AN INTRODUCTORY NATURE UNIT FOR PRIMARY GRADES

### INTRODUCTION

Little children just entering school are not familiar with things very much outside their homes. Therefore, in introducing them to nature study, the concept of the homes of other familiar living things—animals, birds, fish—will be presented on a plane comprehensible to them.

The children will not be able to grasp scientific concepts, of course, but a unit about homes in nature will help them to realizations of broader mental outlooks and realizations.

### HOMES OF OUR PETS

A question about homes of pets might lead off the discussion. Where do our pets live? Dogs have dog houses, the family cat may have her special basket, goldfish are kept in a bowl or pool—these are some of the answers which will be received. The children may have other pets about whose homes they will want to tell.

### HOMES OF FARM ANIMALS

After considering the homes of pets the next step is learning about where farm animals live.

First, the animals which are usually kept on a farm should be listed on the blackboard. This list will include horses, cows, chickens, pigs, sheep, and goats. Depending upon the particular community the list will be altered. In addition, some of the animals listed under pets will also be included under the heading of farm animals.

The children should find out where the animals are kept—the cows in the barn, the chickens in chicken houses, pigs in pens, and so on.

### HOMES ANIMALS MAKE

Up to this point the homes we have considered are more or less man-made. Now the teacher should present the idea of animals and birds and reptiles, etc. who make their own homes, entirely independent of man.

We present in this unit several familiar undomesticated animals, birds, and fish. However, we emphasize again the fact that individual community considerations should alter the study to

some degree. For instance, if the children live in a mountainous region they will be more likely to know and learn about the homes of wild cats and bears than would a child living in a prairie or eastern state.

Bird homes might be the best beginning since these are very common and examples are easy to obtain and for the class to study.

Where do birds build their homes? What are their homes called? What materials do birds use to build their homes? Are all bird homes alike? Does man help to provide birds with homes? How? Do birds use the same homes year after year?

These questions and the discussions they elicit should be augmented with pictures and whenever possible actual examples of bird homes.

After bird homes have been discussed, the teacher may ask the children to name other animals which make homes for themselves. Or, the teacher may ask a direct question such as: "Now that we know about bird homes, who can tell what kind of homes rabbits make?" (The teacher may, of course, substitute any other animal for rabbits.) If none of the children know about rabbit homes the teacher can explain about why rabbits live in briar patches, or how they sometimes live in the deserted burrows of woodchucks or skunks.

The squirrel is another common animal whose home is familiar. Of course, red squirrels may live in a variety of places—in hollow trees, in nests built in bunches of vines, even in the ground under or about stumps. It is best to study the squirrels and their homes particular to the community.

The fox, although not as common as the squirrel, is a good subject for a homes in nature study. The fox lives in a den or burrow, sometimes they select woodchuck burrows or make burrows of their own. Often an open field or a sidehill is chosen by the mother fox. The den is even carpeted! This is done with grass.

Beaver homes are usually especially interesting to children. A beaver settlement or lodge is generally built in the

water. It is laid on a foundation and then built up a few inches above the water level. This foundation, which is about 12 feet square, forms the floor of the beavers' lodge and it is carpeted with shredded wood or leaves or moss.

The walls of the beavers' home are made of branches and twigs which are interwoven and then plastered with mud. The lodge has a dome-shaped roof and throughout the structure are hidden air holes. The entrances are beneath the water and there may be just one entrance or as many as four or five entrances, depending upon how large the colony is.

Some beavers make burrows instead of lodges because burrows are less easily discovered. Other colonies have both burrows and lodges. Since beaver homes are more elaborate than most homes that animals make for themselves, it is best to have pictures of the beavers' homes.

Other homes, such as those of the bear, the ground hog, the muskrat, the bat (at which time the teacher may dispel some of the ridiculous superstitions which have grown up around the bat), the bee, and so on may be studied.

It should be pointed out, too, that some living things take their homes right with them. The snail is an example, as are clams and oysters; even the turtle carries his home on his back.

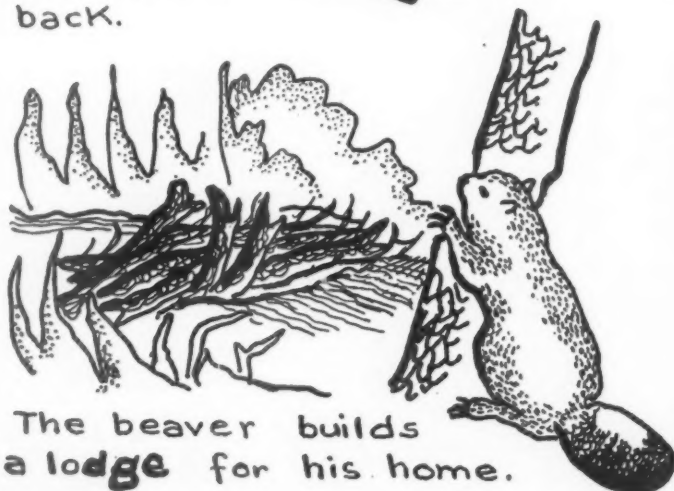
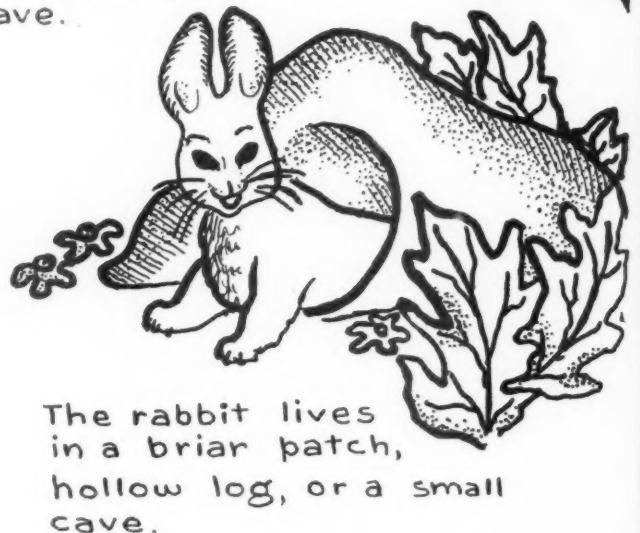
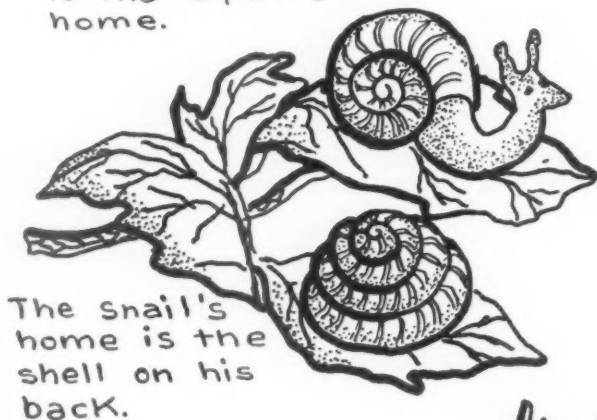
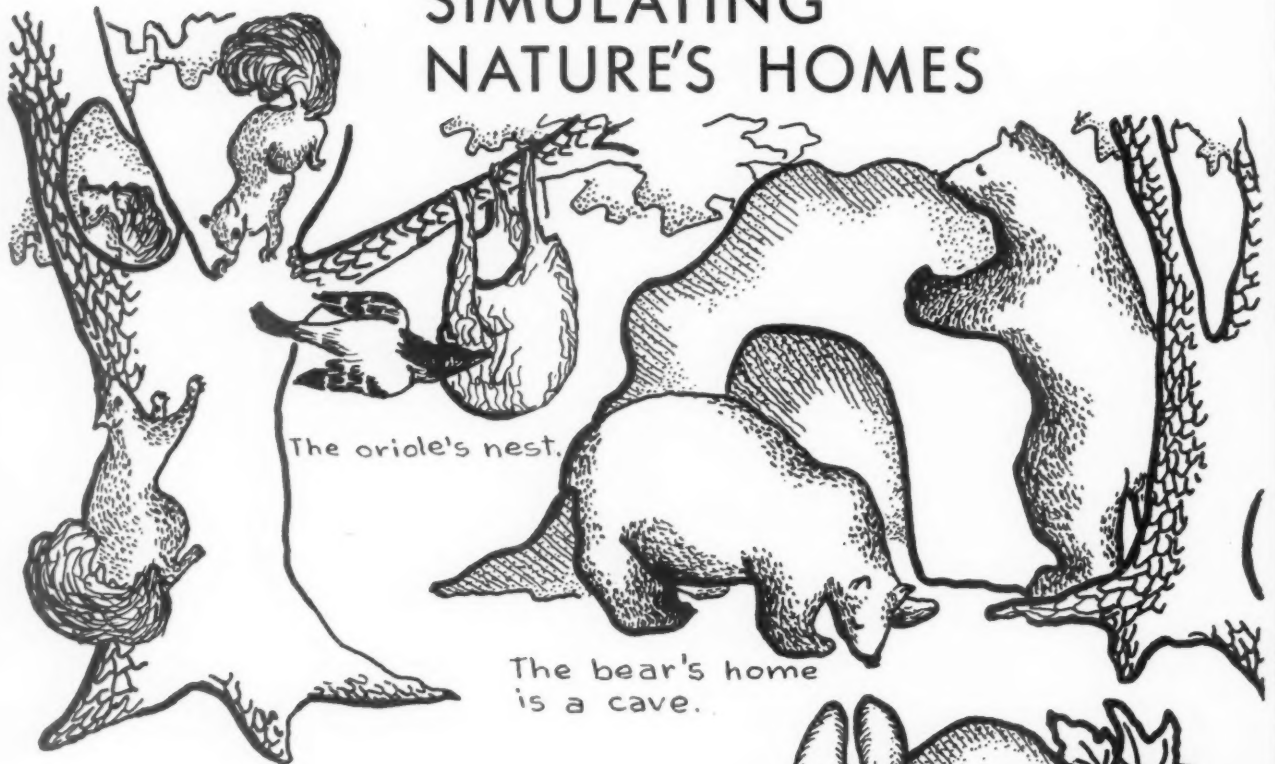
### INTEGRATIONS AND CORRELATIONS

One especially attractive feature of this study is that there are many excellent folk tales and songs which can be used in connection with it. The old stories about Br'er Rabbit and Br'er Fox may be new and delightful to children. The children might like to make up their own stories about the animals they study—about the beaver building his home, for example.

Simple arithmetic can be worked out,  
(Continued on page 42)

**ANIMAL  
HOMES**

# SIMULATING NATURE'S HOMES



These simulated homes may be made on a large scale or in small dimensions for a sand-table display. Some lend themselves better to a large and some to a small size. For example, the home of the bear can be made large by turning a corner of the classroom into the bear's cave. Old newspapers and boxes should be used, the box representing the actual cave and the newspapers crinkled and crumpled to represent rocks and earth.

A large cardboard tree may be cut out and colored for the squirrel's home.

The rabbit's briar patch may be cleverly simulated for a sand table by using pipe stem cleaners.

The beaver's home is also more easily done for a sand table. Use twigs and bits of string and grass and mud.

Actual examples of the snail's and the oriole's home should be brought in, if possible. If this is out of the question, however, the oriole's home may be made of the same materials as is the beaver's home. A snail shell may be simulated by twisting and shaping strips of paper.

# NOTEBOOK COVER





# THE SCANDINAVIAN COUNTRIES

## A UNIT FOR INTERMEDIATE OR UPPER GRADES

By ANN OBERHAUSER

When we attended the elementary schools it was the custom to begin formal geography in grade four with the Western Hemisphere, to continue in grade five with the Eastern Hemisphere and to repeat the cycle in grades six and seven. While nowadays this pattern is not strictly followed, still a sufficient number of courses of study indicates a consideration of Europe in the last of the intermediate grades to justify directing this unit towards both groups.

Since many children learn about the children of the Scandinavian countries as a part of the social studies program in the primary grades, this unit has been planned to accent modern Norway, Sweden, and Denmark. Many of the picturesque aspects of costume and old-fashioned life will therefore be omitted in favor of items more pertinent to the times. This, of course, excludes the folk arts which are just as much a part of life in these countries now as ever.

We have divided the subject matter of the unit into four areas: geography, history, industries (including agriculture), and culture. This need not be followed exactly. The children's research may introduce some factors before others and their interests may direct that some areas and concepts be emphasized more than others. Thus this outline may be changed to fit the needs of individual classrooms.

### MOTIVATION AND APPROACH

At the present time the Scandinavian countries — particularly Sweden — are notable exceptions to the general devastation in Europe and, while it is not generally the practice to begin the study of Europe with this section, the circumstances justify it. To motivate the unit, a large map of the world and one of Europe might be placed side by side on the blackboard. If there are children of Scandinavian background in the class they might be asked to point out from which part of Europe their ancestors came. If not, a general discussion of Europe and some of its problems may lead to remarks by the teacher that the people in the Scandinavian lands have solved many of the problems which beset other peoples and that perhaps the

children might enjoy learning more about these progressive peoples.

The class might approach the unit seeking the answers to definite problems among which may be those listed below. Then class discussion should bring out the fact that whatever of geography, history, industry, and culture is learned during the study can help to solve the problems set up.

1. How do the people use the land?
2. Are there jobs for everyone?
3. Do people live much as we in the United States live?
4. What about education in this section of the world?
5. Are these countries democratic as we understand the word?

### PLANNING THE UNIT

An overview of the unit should be made by the entire class. Then the children might divide into three main groups, each concentrating on a single country. These groups might be further divided so that some children will gather material on one of the four major areas of learning. Frequent meetings, discussions, and other opportunities for sharing knowledge gained should be provided. Perhaps the class will decide upon one or two periods during the week when groups will exchange information.

Planning for the activities of the unit is important. It may be that each of the major groups will work toward a specific large activity: a floor map, a group (large) notebook, an exhibit. The entire class may wish to have a Scandinavian party to which all can contribute. There are other culminations suitable for this unit. It is important that some idea of a fitting close to the activity be had rather early.

### DEVELOPMENT

#### I. Overview—geography

Norway, Sweden, and Denmark are located in the northwestern part of Europe. Although each has distinctive geographical features, some things are common to all. The first of these is the short summer and long winter. Even in Denmark, on Midsummer's Eve there is little darkness throughout the entire night. Norway, as you know, is called the land of the midnight sun.

Second, the temperature and climate

of the three countries is somewhat affected by the Gulf Stream. In particular, this is true of Denmark, which has a very mild climate in spite of its northerly position.

The Scandinavian countries are small. Sweden, the largest, is somewhat larger than California. Both Sweden and Norway have mountains, although these are not very high. The fjords of Norway have their counterpart in the bays of Sweden but these are not so spectacular.

All three countries have many islands.

There are some differences, of course. Norway and Sweden border the Arctic Ocean. Denmark has little forest land and many rolling dunes and moors. Sweden is noted for its lakes which have considerable importance in inland navigation and transportation.

These and other geographical features should be correlated with map study at the beginning of the unit and the map and information retained for consideration later in the activity.

#### II. History

The age of the students will determine to some extent the amount of detailed historical data to be considered during the unit. Of course, the children are familiar with the Vikings and this knowledge may form the starting point for a study of the history of the Scandinavian countries.

Below is a very much abbreviated list of some of the most important events in the history of these countries. It should be enlarged upon, of course, but it can form a kind of guide for a simple study of history.

9th Century: In Denmark, conversion to Christianity.

9th Century: In Norway, unification under Harald Haarfager.

10th Century: In Norway, St. Olaf introduced Christianity.

10th Century: In Sweden, unification and Christianization.

11th Century: In Denmark, under Canute England was conquered.

13th Century: In Norway, Haakon ruled a powerful country which included the Shetland and Orkney Islands, the Hebrides, Iceland, and Greenland.

13th Century: In Denmark, Vikings from this country settled in England and Scotland.

14th Century: Sweden and Norway united; later in the century Denmark was joined to them.

15th Century: Hanseatic League flourished.

16th Century: The Danes were driven out of Sweden by Gustavus Vasa.

17th Century: Sweden reached the height of its power.

19th Century: Denmark became independent and Norway and Sweden remained in a dual monarchy. They had the same king but separate laws and parliaments.

19th Century: In Sweden, Marshall Bernadotte of Napoleon's army went to Sweden and established the present royal house.

20th Century: In 1905 Norway and Sweden peacefully separated.

A few other historical facts might be noted. For example, Goths settled in Sweden around Gotteborg with the result that Sweden is not purely Teutonic. Denmark is the oldest of the Scandinavian countries.

### III. The industries of the Scandinavian countries

The first thing to do when considering this aspect of the unit is to refer to the map. Several things will be noted: proximity to water, mountains, rather small and not too productive land areas. How will these things affect the industrial growth of the countries?

(In this section, too, we shall consider the agriculture of the countries.)

Proximity to the sea has encouraged fishing. Norway and Denmark are particularly noted for this. The colder waters around Norway yield cod, herring, and whales (from which whale oil is obtained). Denmark exports cod, salmon, shrimp, lobster, flounder, and haddock. Other industries processing fish and making by-products have grown up with this industry: preparing fertilizer and cattle food, refining fish liver oils for human consumption.

Norway and Sweden have a large number of small rivers which tumble down the mountainsides. These rivers furnish great amounts of hydroelectric power, "white coal," which not only provides electricity for homes but power for industry. This supplants coal of which there is not much in the Scandinavian lands.

Norway and particularly Sweden have vast forests and iron deposits. These provide lumber, paper, paper pulp, matches, high-grade iron and steel and products made from these metals, cutlery, and furniture.

Textile and other industries are sup-

ported since the supply of power is adequate.

Farms and farm products supply most of the industries of Denmark: processing dairy products, curing bacon, preparing eggs for market, refining sugar beets, canning fish, vegetables, milk and other products.

The farms of Norway, Sweden, and Denmark are used chiefly as sources for food for cattle, pigs, and individual families. In fact, much food is imported. However, these farms—particularly in Sweden—do produce grains, hay, sugar beets, and vegetables. Sheep, cattle, pigs, chickens, and goats are to be found on the farms.

Glassmaking, porcelain, copper smelting, and shipbuilding are other industries of Scandinavian countries.

### IV. Culture

The Scandinavian countries are among the most advanced. Their systems of government are democratic. The one-chamber parliament of Norway is called the Storting; in Sweden, the parliament is called the Diet.

There are few extremes of wealth and poverty in the countries. The co-operative movement is very strong there, especially in Denmark and Sweden.

The children might learn that some of the great epics of literature have had their origins in Scandinavia, especially the *Beowulf* and the *Volsunga Saga*. This latter, together with the Icelandic *Eddas*, has provided material for countless other stories and poems, great music, and so on.

Of course, there is much modern literature, too. Every child has read the delightful stories of Hans Christian Andersen, the Dane.

The people of Scandinavia place great emphasis on education. Everyone goes to school. In Denmark they have developed what are known as Folk High Schools. These schools are for adults who have missed high school. The men go in the winter months and the women attend during the summer.

### ACTIVITIES AND PROJECTS

Large notebooks, examples of Scandinavian crafts, floor map projects, murals, and the like are excellent activities for the unit. Examples of several Scandinavian crafts are given on pages 22 and 23. The children should be encouraged to put their knowledge to use in their daily lives also by inspecting evidences of Scandinavian culture in their own environment. Perhaps in some localities this information might be put into a notebook or incorporated into an assembly program.

For example, they might learn about

Scandinavian methods of farming, cooking, sewing, cheese making, and the like, from persons who have come from these countries or in whose house Scandinavian customs have been kept alive. Girls might like to look through cook books to discover Danish, Swedish, or Norwegian recipes. Since these people are particularly famous for their cakes and pastries and for their cheeses, the girls might be able to prepare light refreshments to serve the class and guests as a part of a culminating activity.

### APPRECIATIONS

The things learned during the unit and the experiences gained therein should become a part of the daily lives of the children. Through correlations with other subjects of the curriculum, the children should gain an appreciation for the particular way of life exemplified. They should be able to see relationships between it and our own lives and be able, thereby, to enjoy living more fully.

The form of government of the countries with its opportunities for co-operation, education, and leisurely living should be appreciated by children in the upper grades. How their own communities might be made more co-operative, better educated, and more aware of the beauties of everyday life should command their attention.

The arts and crafts of the countries, their literature and music also offer materials for developing interests. The children may wish to reread the epics, the fairy tales, and other stories about these countries. Swedish, Norwegian, and Danish music and dancing are colorful and inspiring.

Even the products of industry such as glass, porcelain, and furniture are especially beautiful. This opens up the vista of beauty in functional, homey, everyday items and the ideas can be carried over into the lives and homes of the children.

All this should take place during the unit. Children should be cautioned against letting their enthusiasm run riot; revolution in home or school is not necessary. Rather it should be pointed out to them that everything that they learn and experience can have a part in their daily lives and that they can find pleasure and beauty in a variety of things. It is to be hoped that intellectual curiosity will also result from the program.

**SCANDINAVIAN  
COUNTRIES**

# SCANDINAVIA

ARCTIC OCEAN

HAMMERFEST

TROMSØ

NARVIK

IRUNA

PORJUKKA

FINLAND

SHIPBUILDING

MATCHES

FORESTS

COPPER MINING

LUMBER AND WOOD PULP

IRON ORE

CHARCOAL

HYDRO-ELECTRIC POWER (WHITE COAL)

NORWEGIAN SEA

SWEDEN

GULF OF BOTHNIA

TRONDHEIM

BERGEN

OSLO

DRAMMEN

STAVANGER

STOCKHOLM

NORRKÖPING

VÄSTERÅS

ÖREBRO

JÖNKÖPING

GÖTEBORG

SKAGERAK

HJÖRRING

LORENVIK

DENSE

ESBJERG

VITTSØVLE

ÖLAND

GOTLAND

ÅLAND

ÅLAND

ÅLAND

ÅLAND

ÅLAND

ÅLAND

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HROUNGBORG CASTLE  
AT HELSINGØR  
HAMLET'S CASTLE

DENMARK

ESBJERG

DENSE

ESBJERG

DENSE

ESBJERG

DENSE

ESBJERG

DENSE

ESBJERG

DENSE

ESBJERG

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DENSE

HANS CHRISTIAN ANDERSEN'S  
BOYHOOD HOME IN ODENSE, DENMARK



DAIRY



AGRICULTURE



WOOL



TEXTILES



PORCELAIN



GLASS



FISHING

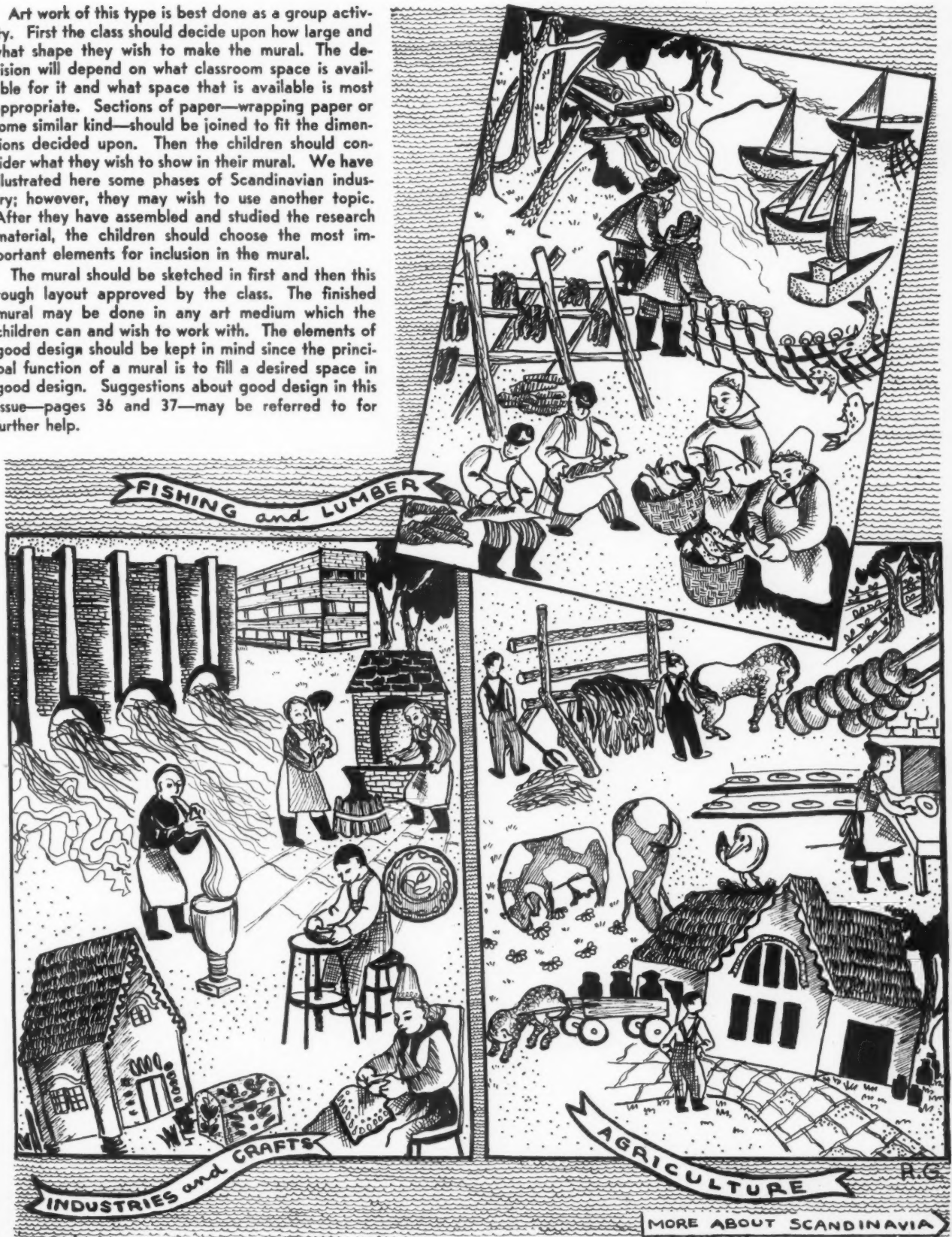
R.G.



# SCANDINAVIAN MURALS

Art work of this type is best done as a group activity. First the class should decide upon how large and what shape they wish to make the mural. The decision will depend on what classroom space is available for it and what space that is available is most appropriate. Sections of paper—wrapping paper or some similar kind—should be joined to fit the dimensions decided upon. Then the children should consider what they wish to show in their mural. We have illustrated here some phases of Scandinavian industry; however, they may wish to use another topic. After they have assembled and studied the research material, the children should choose the most important elements for inclusion in the mural.

The mural should be sketched in first and then this rough layout approved by the class. The finished mural may be done in any art medium which the children can and wish to work with. The elements of good design should be kept in mind since the principal function of a mural is to fill a desired space in good design. Suggestions about good design in this issue—pages 36 and 37—may be referred to for further help.

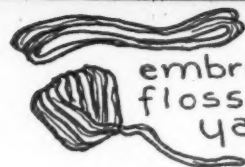




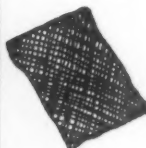
huck  
toweling



tapestry  
needle



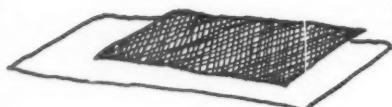
embroidery  
floss or  
yarn



carbon  
paper

## Swedish Darning

Transfer design  
to cloth with  
carbon paper.



left

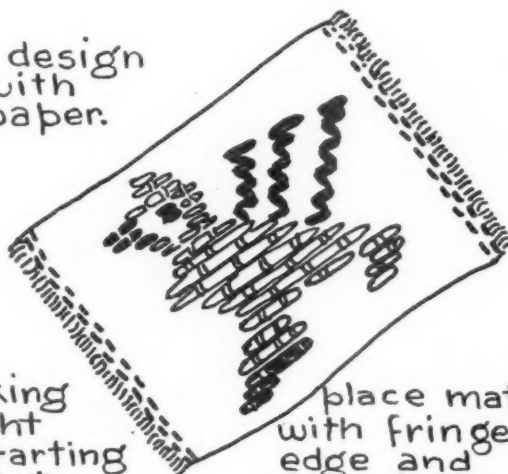
right



tapestry  
needle

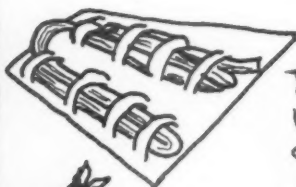


Begin Swedish  
Darning by working  
from left to right  
 $\frac{1}{2}$ " away from starting  
point.

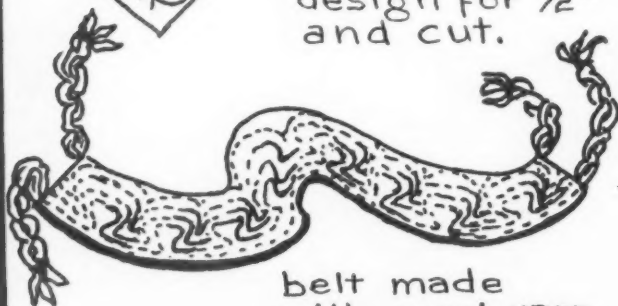


place mat  
with fringed  
edge and  
embroidery  
floss darning

Draw thread  
through loops in  
the material. Take  
care not to have  
needle go to back  
of the material.



To finish, darn  
back over the  
design for  $\frac{1}{2}$ "  
and cut.



belt made  
with wool yarn

The crafts described on this page and the one opposite are based on some of the activities of the Scandinavian countries. The darning is a typical domestic craft; the yule bucks are seasonal; and the etching is based on an industry for which Sweden is famous.

In decorating cloth with the Swedish darning, the darning threads used may be yarn, cotton warp, embroidery floss, or any other type of heavy thread. Care must be taken, however, that the base cloth has a good, substantial weave. Burlap, monk's cloth, huck toweling are examples of materials which will work well. Woolen cloth may also be used. Remember, too, that bright colors are most effective.

The simple process for etching glass described on the opposite page may be used in classes of intermediate-age children. There is no danger of the children harming themselves. No acid is used. The decorative border around these two pages will furnish many designs which might be used in the glass-etching craft. Of course, they will need to be enlarged. Note, too, that a decorative glass panel may also be made.

The basic pattern for the yule bucks may furnish ideas for making other animals for other uses and occasions.

## Glass Etching



Cut stencil of heavy paper.



glass tumbler



etching paste



heavy paper

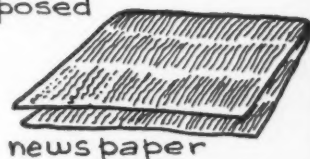


glue or cement

Paste paper stencil on glass. Paint etching, Paste on exposed area.



Leave etching paste on five minutes then wash off with water.

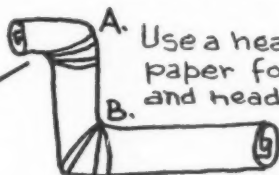


newspaper



Remove stencil.

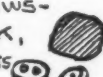
## Yule Bucks



A. Use a heavy roll of News-paper for body, neck, and head. Tie at points B. and C.



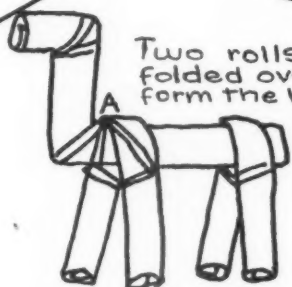
raffia or straw



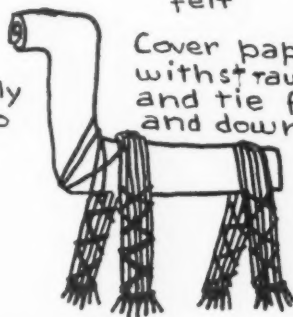
buttons or felt



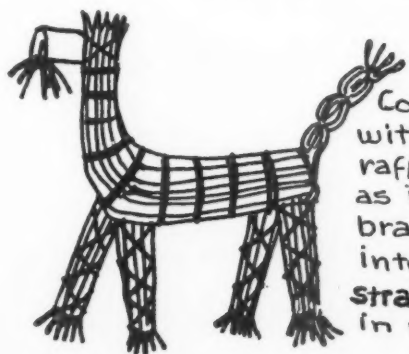
String



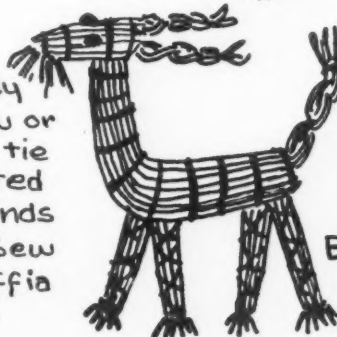
Two rolls of paper folded over the body form the legs. Tie firmly re tie neck to front legs.



Cover paper legs with straw or raffia and tie firmly up and down legs.



Cover body with straw or raffia and tie as illustrated braiding ends into tail. Sew straw or raffia in mouth.



A. Cover head braid ends in two sections for antlers.

B. Use buttons or felt for eyes.



# ACTIVITIES IN THE KINDERGARTEN

## ONE YEAR OF READING READINESS

By YVONNE ALTMANN  
KINDERGARTEN DIRECTOR  
OSHKOSH, WISCONSIN

Every kindergarten teacher has read many articles on reading readiness, has a general idea about it, and is doing a good job with the knowledge on hand. This and the following articles on reading readiness (there will be one each month) will suggest ideas for the senior kindergarten group. They will form something definite to strive for every month in a well-rounded reading readiness program.

First, let us review the general idea of the reading readiness program and the purpose of it in the kindergarten.

Modern educational objectives are to develop dynamic and wholesome attitudes, right habits of conduct, deeper and finer appreciations, acquaintance with social problems and institutions, and a sympathetic understanding of the relationships of contemporary life. These broadening aims are felt in each of the subject-matter areas.

When one views these aims in the field of reading, possibilities for contributions by the kindergarten are apparent, even though the kindergarten does not teach formal reading. These more inclusive objectives are a potent influence in more closely correlating the aims and practices of the kindergarten reading readiness program with the general scheme of teaching reading.

The factors which influence readiness for reading are often so involved and interwoven that it is very difficult to determine what single factor or group of factors is most significant. However, some analysis must be made. For convenience we shall classify the factors under the headings of (1) physical development, (2) intellectual development, and (3) personal development. Intellectual and personal development will be discussed later in the series.

What can we do to assure the proper physical development of the child?

(1) Obtain a health record from the parent at the time of the child's enrollment. This should include a history of diseases (and the year), immunizations

(smallpox, scarlet fever, diphtheria, typhoid, whooping cough, etc.), whether or not there is a tendency to tuberculosis in the family, a list of operations the child may have undergone. It might be a good idea to obtain the names of the family doctor and dentist.

(2) Have an examination by the school physician and dentist. At this time, too, the beginnings of the height and weight chart may be made.

(3) Give tests to determine mentality—I. Q. tests. These should be revised from time to time since health factors bear directly on the achievement scores of these tests.

(4) Confer with parents after the physical examinations and make further follow-ups where necessary.

(5) See to it that discussion of proper health habits is a part of the kindergarten program.

(6) Make sure that the classroom and its facilities are conducive to proper physical development.

(Note: We shall be glad to supply kindergarten teachers with a specimen of the health card used by Miss Altmann.—Editors.)

Before we say that a child is ready to read, his organs for reception of visual stimuli must be normal. If children enter first grade before their eyes are fully developed, they will have trouble with reading, their eyes will be strained, and general health affected. We can avoid eye strain in the kindergarten by using the shades to keep out the glare and by turning on the lights when necessary. Table tops should not be too highly polished or varnished. Children should sit with their backs to the light. Picture books or pictures tacked around the room should be large enough not to cause eye strain. Texture of paper, color, and location of the materials with respect to light sources are important.

Hearing is an important factor in reading readiness. The child needs a high degree of auditory acuity; the ability to perceive and reproduce sounds

correctly, to turn sounds into words, and to sense or perceive the sounds characterized by certain auditory frequencies. Without these abilities the child appears listless, inattentive, and uncommunicative. If it is thought that a child might be hard of hearing he should be examined immediately.

The teacher's part in the health program is to be alert to discover the first symptoms of disease, to call the school nurse, to check absences, to send a sick child home immediately. Especially should the child with a cold be sent home. Colds are the first symptom of many children's diseases. In addition, it is very important that the teacher herself practice good health habits.

Parents play their part, too. A card listing health habits should be sent to them. By checking at home and at school, the health program can be carried out very efficiently.

Here is a suggested list of health habits: (1) Wash hair once a week and keep it combed; (2) Wash hands after going to the toilet and before eating; (3) Always have clean fingernails; (4) Blow nose when necessary; (5) Cover mouth when sneezing and wash hands afterwards; (6) Drink plenty of water and milk; (7) Sleep in a well-ventilated room at least 12 hours every night; (8) Brush teeth at least twice a day and visit dentist at least once every six months; (9) Keep hands, face, and body clean; (10) Keep fingers, hands, and objects out of mouth; (11) Wear clean clothes to school; (12) Stay home when sneezing or coughing also when you have a cold; (13) Have a clean handkerchief in your pocket or pinned on your person; (14) Eat plenty of fruits and vegetables.

### SUGGESTIONS FOR CARRYING OUT THE HEALTH PROGRAM IN RELATION TO READING READINESS

1. Build up meaningful concepts.
  - a. Each child should have a health

(Continued on page 42)

# things do to

The principal purpose of this section is to give all teachers extra projects for their classroom work. A balance of material through primary, intermediate, and upper grades will be maintained.

Some of the projects are seasonal—the fall classroom decorations and the squirrel project, for example—while others may be used at any time during the school year.

“Our Electrical Helpers” and “Activities in Wood” will be regular features during the year so that teachers may plan on using these as a series.

Such projects as the clay modeling and the shadow boxes may be slightly adapted and used in ways other than those which we have presented. For instance, the general instructions for making the shadow boxes may be applied while the decorative phase may be changed for Thanksgiving, Easter, or to incorporate some other design. The same is true of the clay modeling project.

It should be kept in mind, too, that the adaptations can be employed as far as grade levels go. Although these particular shadow boxes are designed for use in intermediate grades, with slight simplifications they may be used in working with younger groups; or, by adding detail for making the design possibilities more elaborate, they may be used in upper grades.

Another point which may be considered in regard to this particular section is the noting or filing of ideas for using the miscellaneous projects. If the teacher glances through the section and finds a project which she cannot use at the moment, she may have an idea about how it may be used in the future, or an idea about changing the project slightly for use in a study which is coming up in the future. Instead of trusting to luck that she will remember the idea, she might note it down on a slip of paper which can be clipped or stapled directly on the page. Besides then being sure that she will remember, this is also a good way to pass along her ideas if the copy of the magazine is used by several teachers.

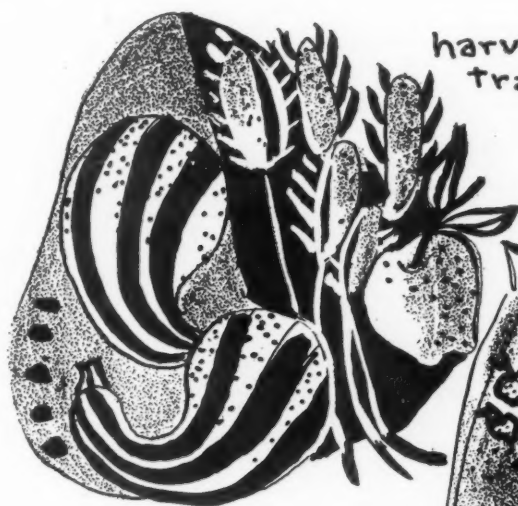
On the right are suggested designs for fall classroom decorations, and some ways in which they might be utilized.

Any one of them would be good for an autumn notebook cover or poster for fall.

Other designs which the teacher and class might like to use in similar ways are those taken from leaves, nuts, squirrels, a bonfire window scene, and so on.

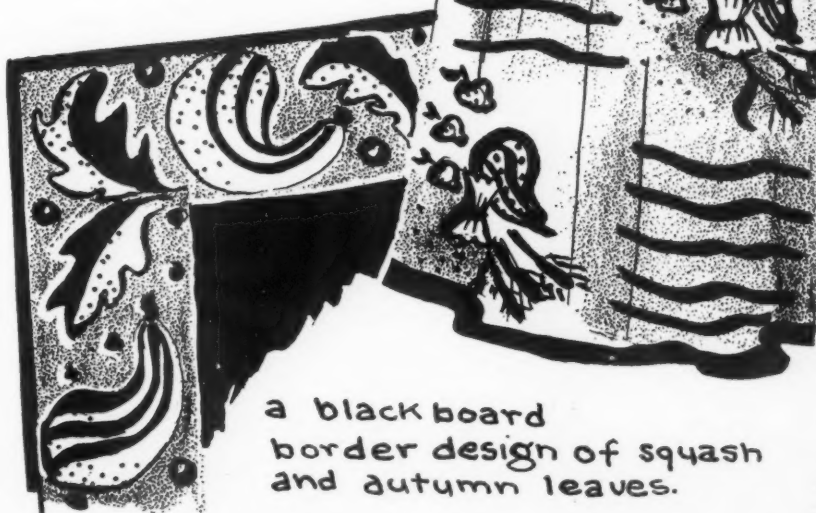
Almost any medium is suitable—crayon, temperas, chalk (for the blackboard), even cut paper.

## FALL CLASSROOM DECORATIONS



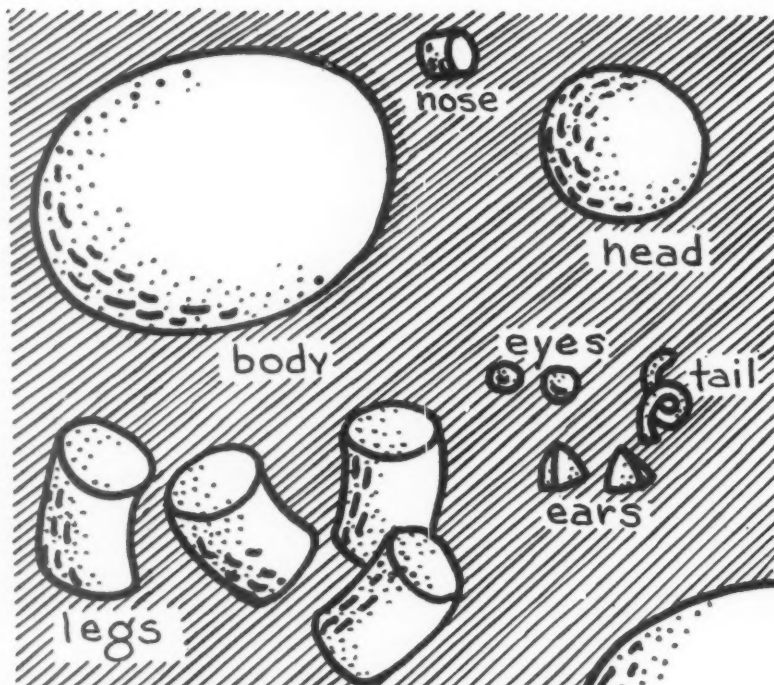
harvest window  
transparency

stencil drapes  
using harvest  
designs

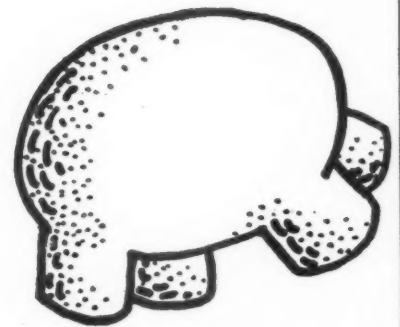


a black board  
border design of squash  
and autumn leaves.

# A SIMPLE MODELING PROJECT



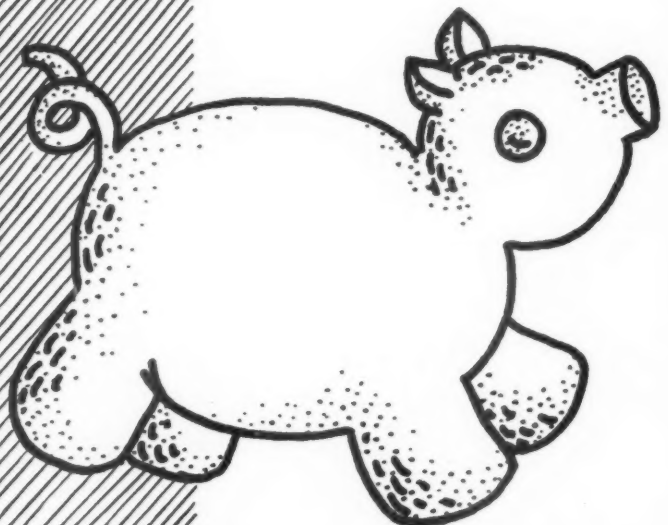
Make parts of animal by rolling the clay.



Attach legs to the body.



Attach head firmly to the body.



Attach the nose, eyes, ears and tail.

Clay modeling can be great fun for little children if they are given subjects which are not too difficult for them.

The clay pig, illustrated on this page, is easy to make because the shape of it is simple, and even very young children can roll the clay into balls and tubes such as those we have shown.

The teacher should be sure that the children are given some suggestions as to what they might make instead of simply being presented with clay and told to "model something."

Young children might make cats, or dogs, or the letters of the alphabet (capitals), or tables, or stick figures of people, even leaves—these are all possibilities which the teacher may present to her classes.

In recent years, especially since the war ended, many new kinds of clay and clay substitutes have been developed—plasticine and powdered clay are but two examples. Much of this new material has decided advantages over the old kinds—it is less expensive, easier to work with, and so on. Teachers might consult school supply houses or art supply catalogues for further information.



# SQUIRREL CUTOUT

by ANNA M. SCHWARZ

## DIRECTIONS:

1. Trace the pattern onto a sheet of cardboard or strong drawing paper.

2. Color the parts of the squirrel. Squirrels may be grey, brown, reddish brown, or black.

3. Cut out the pieces carefully.

4. Fasten the front paws to the squirrel's body with a brad.

Fasten his tail to the body before you attach his hind legs.

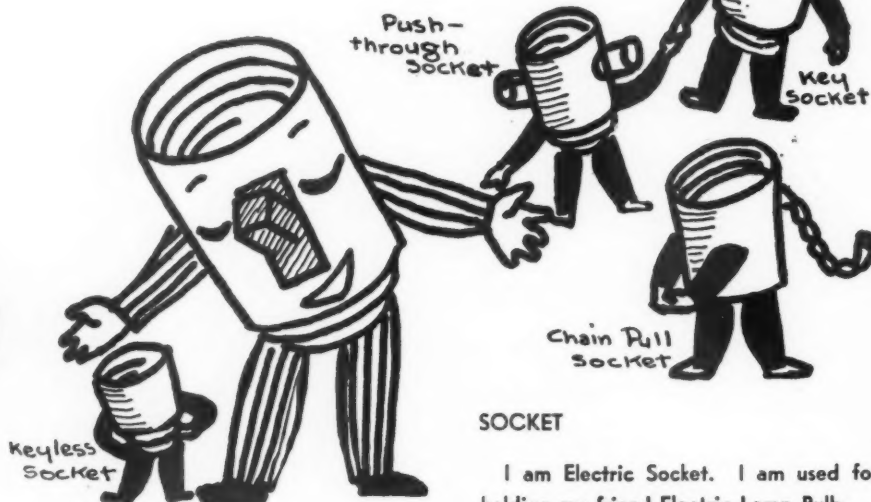


When you are done, your squirrel will look like the small sketch in the corner.



# OUR ELECTRICAL HELPERS

By ISADORE M. FENN



## LAMP BULB

Do you know my name? I am Electric Lamp Bulb. I am made in many sizes. I am placed in a socket. I make things look bright. Turn the switch on. Watch me light your room!

## SOCKET

I am Electric Socket. I am used for holding my friend Electric Lamp Bulb.

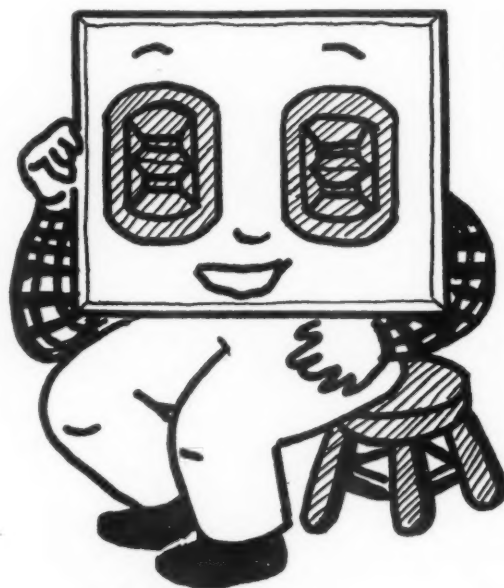
I have a switch. The switch is used for turning the bulb off. My brothers are Key Socket, Chain Pull Socket, and Push-Through Socket.

My cousin is called Keyless Socket. He does not have a switch.



## SWITCH

Tumbler Switch is my name. My brother is called Push Switch. We are used for turning lights on or off. I put lights on or off when I am moved up or down. My brother has to be pushed to make him work.



## OUTLET

You will find me on the wall in many parts of your house. My name is Outlet. The table lamp bulb will not light until the connecting plug is put into me. Father plugs his electric shaver into me to make it work. The radio plug must be placed in me to make the radio play. I help all electrical things to do good work.

## ACTIVITIES IN WOOD

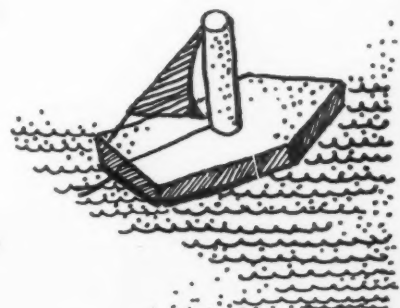
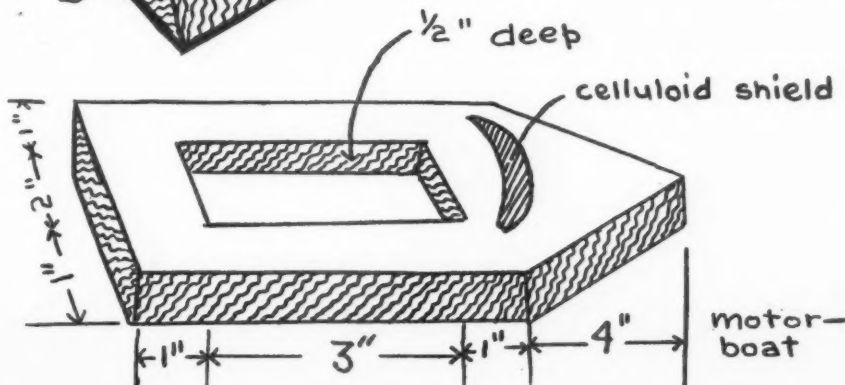
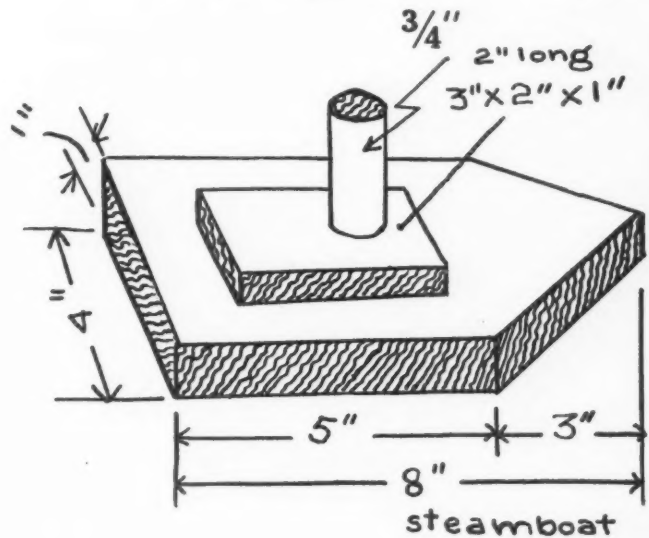
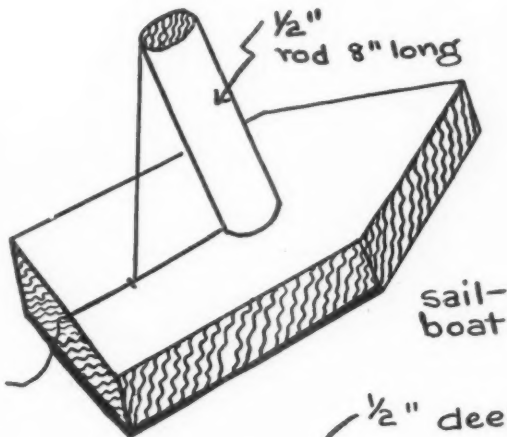
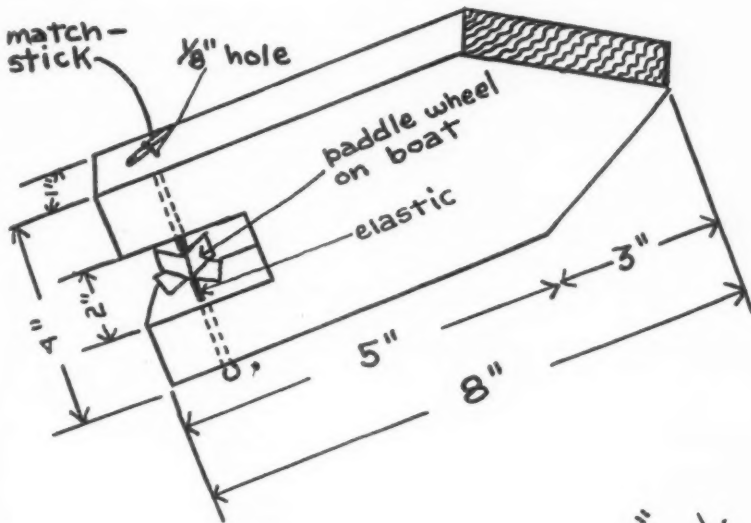
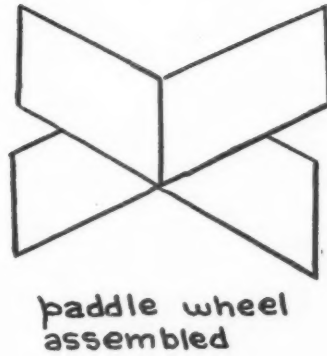
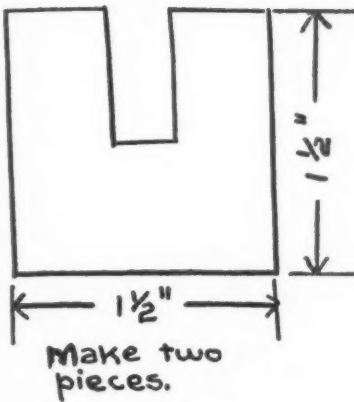
### TRANSPORTATION—BOATS

By JEROME LEAVITT

Primary children delight in making boats of all kinds, and they excel in this type of activity.

Cut a point on a piece of wood 8" x 4" and 1" thick. Start the point 3" from the end. Cut a 2" square out of the center of the block all the way through for the paddle wheel. Make the paddle wheel from a tin can by cutting 2 pieces 1 1/2" x 1 1/2". Slit each one half way down and force in place. Loop the rubber band around the paddle wheel and through 1/8" holes on both sides. Loop the band ends over a matchstick on both sides.

Sail, steam, and motorboats are made the same way and from the same basic pattern—8" x 4", 1" thick and the point 3" from the end. On the sailboat the mast is 8" high and made from 1/2" dowel rod glued into a 1/2" hole that has been drilled into the boat body. The steamboat cabin is 3" x 2" and 1" thick with a smokestack from a 3/4" dowel rod 2" long. The motorboat is carried out according to specification in the plan and a small windshield added. Sandpaper and enamel the boats.





# MANTELPiece SHADOW BOXES

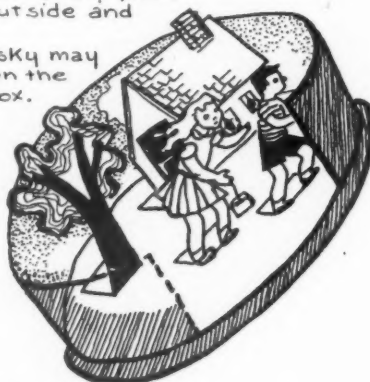


Use a round or odd-sized candy box. Cut away front and paint outside and inside.

Clouds for a sky may be painted on the inside of box.

Cut out figures, houses, and trees from greeting cards leaving tabs. Then paste tabs to the base.

A tree of twigs may be used.



Fill bottom of box with artificial grass using small pebbles for a path. A pond or lake may be made by using a mirror, or blue metallic paper covered with glass.

## Wall Picture

BY BETTY-ANNE GRAY

Materials needed to make these unusual shadow boxes are listed and pictured on the right-hand side of this page. Variations and substitutes may be employed if necessary.

A teacher may want to have the class make shadow boxes patterned after those we have illustrated, or she may wish to use other scenes.

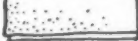
For example, the flower shadow box may be made using any seasonal flower. It is actually a year-round project. The children might prefer to use an arrangement of autumn leaves instead of a flower as shown here.

The subject matter of the box at the top of the page may be changed to correlate with social studies. If the class is studying about Indians, the children can make Indian scenes; if the class is studying Holland, a Dutch boy and girl in a garden would be appropriate for such a project.

The figures need not be cut from greeting cards. Any figure which will fit into the box may be used. If the figures are on paper which will not stand, they should be cut out with a large amount of paper left around them. Then they should be pasted on stiff paper or light cardboard, tabs marked off, and the figure cut carefully and closely as they will appear in the shadow box.



rectangular box covered with velvet or plush material and lined with gold or blue metallic paper



Make cellophane petals in four different sizes from  $1\frac{1}{2} \times 3$ " to  $\frac{3}{4} \times 1\frac{1}{4}$ ". Cut petals double.



Dip petal in water.



Twist one end.



Turn the opposite end to make a point.



Sew all petals into the inside of box. A ball made of yellow beads may be used as a center.



leaves may be made of cellophane or construction paper.

red cellophane Dahlia

## materials:



old greeting cards



odd-shaped boxes



sharp scissors



mucilage



artificial grass



pebbles



leaves or twigs



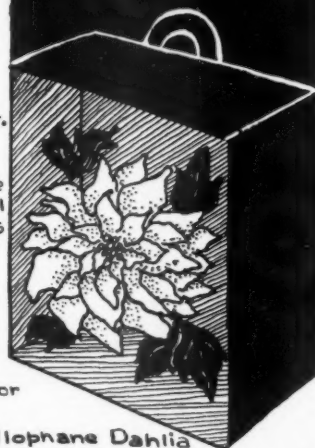
colored cellophane



metallic paper



plush or velvet material



# VALLEY OF WONDER

By LOUISE HANNAH KOHR

Sven Joranson liked Arden where he had come to live with his immigrant parents. However, he missed Carla, Anton, and Grieg who were his friends in Norway. So this day when he saw a boy and a girl of about his age coming toward him he smiled and spoke.

"Hello," he said as the boy and girl came near.

The girl turned. "Who is that?" she asked the boy.

"I don't know," the boy answered, staring at Sven. "It's only six more days 'til the Fair," he added, turning back to the girl.

"My entries will be ready," she said. And Sven heard no more.

It is a long way from the village of Stromat on a Norwegian fjord to Arden in Middle Western America, and all the way Sven had carried a heart heavy with loneliness.

Seeing Arden had made him feel better. It was cupped among hills which were covered with scrub oak and wild plum. It seemed like a friendly town. The new home delighted Sven, too. The house was small and neglected, but he knew what magic his mother's hands could work there.

Outside there was an overgrown orchard, and room for a garden.

Sven's father had come to Arden to work in the mines. Now he was only a laborer but soon he would be a foreman. Sven's father was as much at home beneath the earth as Sven was at home with the earth.

Sven would never be a miner. He loved the sunshine. He loved to make things grow and he decided that he would turn the earth green with growing things, and gold with the harvest.

Sven's father had come to help America. He knew how to mine strategic metal from the earth. And Sven and his mother and father all thought that America was a wonderful place.

But the boy and girl who had snubbed Sven—perhaps in America they did not

associate with boys whose fathers dug in the dark earth. Or maybe it was because he was a foreigner. Sven tried to forget the incident but that was very difficult.

Sven decided to be too busy to think of it. He decided to name his home and the little town The Valley of Wonder and when he was lonely he climbed the hills behind the house and looked down on the valley.

His classmates said that Sven was peculiar. They said he was unfriendly. But Sven did not know this.

The winter was long and lonely. Sven marked the days until he could set things to growing again. He often thought, "When I'm making things grow I'm working with God."

Finally spring came and throughout the town printed signs began to appear: "Now is the time to start preparing your entry for the Fair."

"What shall my entry be?" Sven asked himself. He felt that it was necessary for him to win so that he could show the Americans that he, too, could be a winner.

He told himself that he did not care whether he made friends in America or not. But he knew that he cared very much because life without friends was like always waiting for something.

Sven turned the rich, black soil with a plow he rented. He planted the best seeds and he tended them the best way he knew. He searched the farm papers for new farming methods.

Then it was not long until Fair time. Sven had some fine vegetables.

One day as he was working in his garden a large car turned into the drive. Sven saw Mr. Norris get out. Mr. Norris was manager of the mine where Sven's father worked. He had come to make Sven's father foreman of the mine.

Mr. Norris had Margaret with him. She was the girl that Sven had met when he had first come to Arden. She got out of the car and walked over to where

he was working. Sven was angry with himself because he felt embarrassed.

She stared at his garden. "So, Sven Joranson," she said, "you think you're going to take all the prizes at the Fair!" Sven did not understand her friendly teasing and he said nothing. Margaret walked away.

After she had gone he hoed the rows thoughtfully. Then he picked some tomatoes and took them into the house. But the prize ones he left on the vine.

The Fair opened on Thursday and all the entries were to be in before noon. But Sven did not enter a single one of his vegetables. It was after twelve when he went into his house. There was Margaret Norris.

"Your entries," she said, "why aren't they in? I know you have the finest vegetables."

Sven didn't speak.

"You always have been queer; you've never seemed to care for friendship, Sven, but I am your friend. Get your entries."

Not cared for friendship! The long days of loneliness came back to Sven.

"It was you," he said, "you didn't speak that first day."

She remembered. "Listen, Sven," she said, "we Americans are a careless people. But we do not mean to be unkind. I should like you for my friend."

Sven couldn't speak.

"But why aren't your entries at the Fair?" she asked again.

"I thought," Sven hesitated, "I mean, if perhaps I won a prize I —"

"You thought we wouldn't like you if you took the prizes, didn't you? Sven, you don't know America. The person who wins squarely is always liked. America was settled by winners."

Margaret smiled at him. "But hurry! I asked them to hold open the entries for a little while."

Sven was smiling as he hurried to his garden. His Valley of Wonder was complete—friendship grew there, too.

stories  
AND  
programs

# THE COURT IS NOW IN SESSION

## A HEALTH PLAY

By BESSIE F. COLLINS

*PLACE: a court of law.*

*CHARACTERS: Danny Miller, a sick boy; Mrs. Miller, his mother; Judge; Defense Attorney; Prosecuting Attorney; Grocer; Milkman; Foreman of the Jury; the jury, which may be composed of class members or the audience.*

*SCENE: As the curtain opens the Judge is seated at his desk. To left sit Grocer, Milkman, and Mrs. Miller. The lawyers stand at right. Jury Foreman sits with the class or audience.*

*Danny Miller is a small boy who is in a chair. His legs are wrapped in a blanket. His hands are not visible until his cue—this is important.*

JUDGE (*raps for attention*):

The court is now in session,  
The case may now commence.

PROSECUTING ATTORNEY:

I'm the prosecuting attorney.

DEFENSE ATTORNEY:

I'll handle the defense.

PROSECUTING ATTORNEY:

I represent the State of Health,  
And we are here to learn  
Who made our Danny Miller ill.  
Each witness take his turn.

MILKMAN (*rises*):

Your Honor, I'm a milkman,  
And I'll be brief and quick,  
My milk is not to blame, Sir,  
For making Danny sick.

(*Milkman sits down.*)

PROSECUTING ATTORNEY:

Next witness is the grocer,  
His name is Mr. Bell.

GROCER (*rises*):

I'll stake my name, your Honor,  
On everything I sell;  
My stock is all first quality  
The vegetables fresh and green;  
I had no hand in this, Sir,  
My store is always clean!

(*Grocer sits down.*)

DEFENSE ATTORNEY:

Just look at this poor lad, Judge,  
So thin and worn and pale;  
Whoever is responsible  
Should be put right in jail.

PROSECUTING ATTORNEY:

I now call Danny's mother  
To tell us what she knows.

MRS. MILLER (*rises*):

I give my son the best of care,  
I wash and mend his clothes;  
His diet I myself prepare  
To see him ill seems hardly fair.

JUDGE:

What a pity, what a shame!  
But who is to blame? Who is to  
blame?

PROSECUTING ATTORNEY:

The evidence leads nowhere.  
It's all a mystery.

### THE NEW WATCH

Time is a tyrant,

I have heard,  
Making us leap  
To his urging word;

But now I'll show him  
I need not scurry  
Every time  
He tick-tocks "Hurry!"

Let Mister Time have  
What he may on his docket—  
I have him  
Right here in my pocket!

—Marion Doyle

MRS. MILLER (*rises*):

Excuse me, please, a certain thought  
Has just occurred to me,  
I think the culprit's in that chair  
(*points to Danny.*)

His hands are guilty as can be!  
(*Danny holds up one hand to which  
has been attached a large white  
cardboard cutout of a hand on which  
is lettered "WHO?" and the other hand  
similarly decorated with cardboard  
hand lettered with "ME?"*)

DEFENSE ATTORNEY:

I protest, your Honor,

Those hands should win a prize,  
They work and build, design and  
carve,  
They're willing hands and wise!

MRS. MILLER:

Each word is true, and I am proud,  
But this I testify aloud—

Those hands are never really clean  
Dirt is the villain behind the scene.  
(*Grocer walks over and inspects Danny's  
hands.*)

GROCER:

Aha, so dirt's the reason  
Our little Danny's ill;

I'll send along some special soap  
Much better than a pill!

(*Milkman walks over and inspects  
Danny's hands.*)

MILKMAN:

I'll bring some extra quarts of milk  
To make our Danny strong,  
And he'll be outside playing  
Before so very long.

MRS. MILLER:

I'll go on cooking good, plain food  
And keeping our household neat,  
But it's up to Danny now  
To make the job complete.

DANNY:

I never saw it just that way—  
That dirt can make one ill;  
But now that it is all so clear  
I'll scrub, indeed I will!

JUDGE:

What says the jury now that it has  
heard

The evidence unfolded?  
Shall we send Danny off to jail?  
Or should he just be scolded?

FOREMAN (*rises*):

We think he's learned his lesson  
And will remember all his days;  
And for helping to solve the mystery  
His mother wins our praise.

JUDGE:

So be it then, the case is closed,  
That's all for court today,  
And while I'm at it, I might add:  
This ends our little play.



# POEMS FOR SEPTEMBER

## AUTUMN

This is the time of year that trees  
Turn yellow, red, and brown.  
September winds come calling  
And the leaves all tumble down.

When children rustle through them  
They make such a lovely sound,  
And such a pretty carpet  
To cover the bare ground.

—Bessie F. Collins

## TOWER SONG

In the steeple, a clock;  
on the face of the clock, two hands;  
at the ends of the hands, minutes;  
and, flying past them, linnets:  
linnets, linnets,  
little, swift,  
darting where  
the minutes drift.

—James Steel Smith

## THISTLEDOWN PEOPLE

Thistledown people are dancing tonight,  
Twirl away, twirl away, twirl with the  
breeze,  
Twirl away, twirl away, twirl.

Thistledown people float in the breeze,  
Fireflies lighting the trees.  
On toboggans of moonlight they slide  
to the earth,  
Meadow bells, meadow bells, ringing  
their mirth.

Thistledown people are dancing tonight,  
Twirl away, twirl away, twirl with de-  
light,  
Thistledown people are dancing tonight.  
—Eleanor H. Guthrie

## BUSY LITTLE SQUIRREL

Busy little squirrel with your  
Chitter, chitter, chee,  
Whisking busily around and  
Frisking up your tree,

Picking up the nuts you've found,  
Storing them away  
So you won't be hungry on a  
Snowy, wintry day,

Hurrying and scurrying with your  
Chitter, chitter, chat—  
Winter's coming, little squirrel.  
But how did you know that?

—Marian Kennedy

## WIND

Though no one ever sees wind blow  
Little boys and girls all know  
By the way pink heads bend over  
Wind is running through the clover.

And though they do not hear a sound  
When leaves tumble to the ground  
They are as certain as can be  
That the wind just shook the tree.

And when white clouds puff down the  
sky

They know the wind is passing by!

—Anobel Armour

## MAIL BOXES

The mail boxes huddle together  
Like old men chatting about  
The past, or crops and the weather—  
And politics, I've no doubt.

I pass them morning and evening,  
And never fail to say:

"How do you do, my friends? I hope  
You've had a pleasant day."

I think of all the knowledge  
Those metal heads must hold—  
For they've been crammed for years  
and years

With "news"—both new and old.

So I think of them as men,  
Old men and very wise;  
And if ever they should answer me  
I'd feel no great surprise.

—Marion Doyle

## RAINBOW

A thunderstorm's the strangest thing,  
For it can dry itself and fling  
A million sunbeams through the air  
And leave a rainbow hanging there!

—Frances S. Copley

## THE LEAVES

Oh, the beautiful leaves!

How they're falling today—  
All the sidewalks have red and gold  
Rugs for our play.

No, not rugs—they're a stream  
For our feet to wade through,  
And they prickle and tickle  
Our legs when we do.

I keep my eyes sharp  
For the best, as I pass,  
For we need them today  
In our leaf-drawing class.

—R. A. Galbraith

## PAINTBOX SPRAY

Each time I see a rainbow bright  
Stretched out across the sky,  
I always stop to look at it  
And always wonder why  
It doesn't splatter to the ground  
In pink and orchid drops.  
I can't tell for the life of me  
Just why it always stops  
And stays there in the sky awhile  
Then softly fades away.  
But somehow it reminds me of  
A kind of paintbox spray.

—Nora Lee

## WELCOME BACK

I've a new school desk  
In a new schoolroom.  
And we're starting a new school year;  
The teacher's new,  
And the schoolbooks, too;  
But all of the old gang are here.

So it seems to me  
That there's sure to be  
A whale of a brand-new start;  
And we'll have success—  
And some fun, I guess!—  
If we only will do our part.

—Marian Stearns Curry

## MY BED

If I were my bed at night  
I'd shut my pillow eyes up tight,  
And all my bed posts quiet keep  
So people inside me could sleep.

But if I were my bed by day  
When everyone had gone away,  
I'd let my quilts slip to the floor,  
My mattress turn 'round with a roar,  
And let the voice in my big spring  
Laugh and squeak and talk and sing.

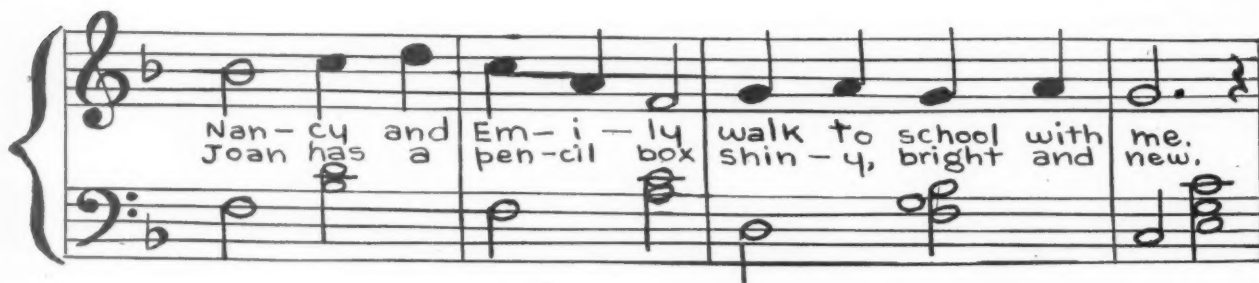
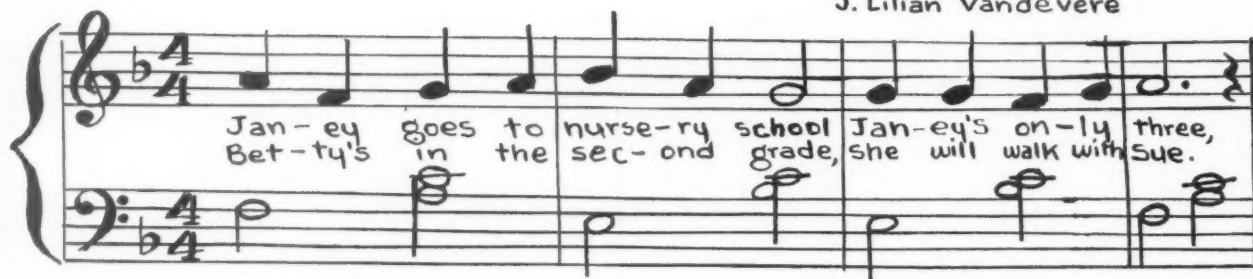
I'd let my casters skate right through  
Whichever rooms they wanted to,  
And all my pillow feathers fly  
Right through the windows to the sky.  
Oh, if by day I were my bed  
I know I'd stand upon my head!

—Elsie Melchert Fowler



# Back to School

words and music by  
J. Lilian Vandevere



# COLOR AND DESIGN

## USING TEMPERA PAINTS IN THE PRIMARY GRADES

The teacher in the primary grades (including the kindergarten) is in a particularly wonderful position when she considers creative art for her classes. There are no absolutes of progress to be achieved before a child can be "passed." There is a freedom of procedure for both teacher and pupils not found usually in other areas of the curriculum. And, there is the enthusiasm of the pupils.

Of course, there are some drawbacks to the creative art program at this level. First we shall list them and then discuss each in turn. The problem of supplies, the problem of discipline, the problem of adequacy, the problem of time, and the problem of personality.

Most teachers find that the problem of supplies presents many difficulties. It need not; even with the most ordinary things very fine work can be accomplished. Scraps, homemade paints, crayons, sticks and stones, newspapers, butcher paper and wrapping papers of other sorts can be the beginnings of good art programs.

While children work, they *are* messy. That's half the fun of the creative experience for them. They may even be noisy at times, but not if they are absorbed in what they are doing. By covering floor, tables, desks, and chairs with newspapers; by having the children wear their oldest clothes; by using some care in the selection of materials; by interesting the children in their own work—the problem will be solved.

Some teachers may feel that they are unable to conduct creative art classes because they themselves have had no training in art and cannot paint. That need be no barrier. If a teacher will become enthusiastic about art, learn something about it, and have a few imaginative suggestions to give her pupils, the art program will be successful. It is well to remember that it is the children who are becoming acquainted with art and that they need only the

stimulation of understanding and appreciation. Of course, we readily admit that the teacher who can paint has a head start but she has a very real problem of endeavoring to keep her creative ideas from being transferred to the class. What appeals to her and the methods she uses may not be suitable for the pupils of her class.

There is always the problem of time. Regular subject-matter areas must be covered or the art program must be worked in with unit activities, say teachers. True and unfortunate. No matter how small a time can be devoted to art, it should be done and the children should not be forced to correlate all their creative efforts with the current unit.

Some children, it is said, take no interest in creative activities. Yet, we want all children to have art as a part of their equipment for enjoying life. Perhaps these children can be guided into interest in painting through their other activities. Perhaps these children will never paint. But they, more than the others in some ways, need to develop an appreciation for art, color, and design if their lives are to be lived fully.

### COLOR AND DESIGN

Space does not permit us to give a long discussion on the uses of color and how to teach color to young children. We refer you to pages 18 and 19 of the September, 1946 issue of *Junior Arts and Activities* ("Teaching Color in the Primary Grades" and "The Color Wheel" by Ann Ball) for information on these points.

While children, in their spontaneous and free creations, should not be inhibited with directions about design, nevertheless, they should learn about the elements of good design. On pages 36 and 37 we have outlined a method by which teachers of kindergarteners and children in the primary grades may present this phase of art to their pupils. We strongly recommend that the chil-

dren be *not* drawing or painting while this presentation is being made. Rather we feel that it should be brought home to them by two means: (1) by looking about them in nature, the schoolroom, etc., to see how these elements are found therein; and (2) by examining pictures to find how the artists use design in their paintings. Children love to look at colorful paintings and black-and-white pictures that are bold and free. Many magazines nowadays have art sections in which they reproduce the works of modern painters and masterpieces of earlier days. It will cost the teacher nothing to be on the alert for the appearance of such pictures and to cut them out for class display. She may also obtain color reproductions, large enough for classroom use, of famous paintings for very small sums from the National Gallery of Art, Washington, D. C.

Here are some types of paintings and the names of artists whose pictures may be employed for the purpose: prehistoric cave paintings and those of the early Cretans; Byzantine mosaics; book illuminations and stained-glass windows from the medieval period; the works of such nineteenth century postimpressionists as Van Gogh, Gauguin, Toulouse-Lautrec, Degas, Seurat, Rousseau, Renoir, Cezanne; modern French and Europeans as Picasso, Braque, Matisse, Dufy, Roualt, Chagall, Beckmann; contemporary United States artists as Marin, Knaths, Kuniyoshi, Guston, Weber, Pippin, Grosz, Gropper, Rattner; Latin-American artists as Sequieros, Orozco, Rivera, Portinari, Merida, Tamayo.

### HINTS FOR TEMPERA PAINTING

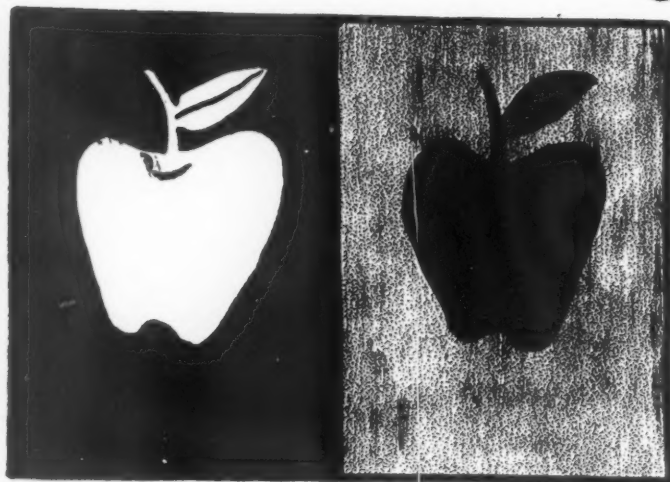
When children approach tempera painting they should be uninhibited. This does not mean that a blanket direction to "paint whatever you like and however you feel" will work with all children. Some need to have their ideas crystallized. For example, "Did you  
(Continued on page 47)

art  
music  
AND  
literature



# PRIMARY ELEMENTS OF DESIGN

## COLOR



A.

B.

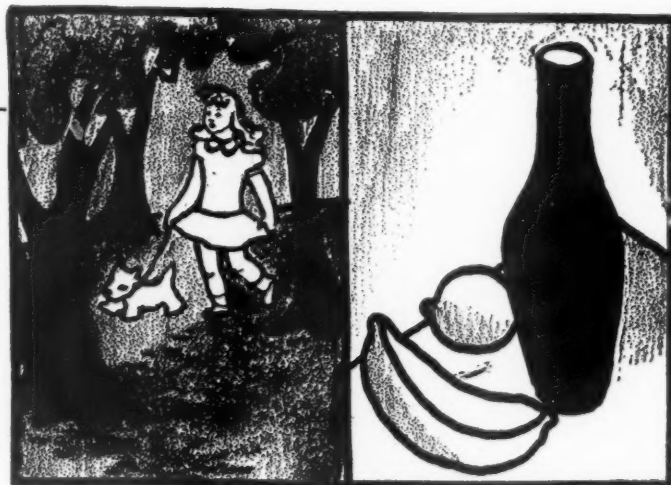
When things are the same size "like the apples" you see the bright ones first. (picture A.)

Picture B: the dark apple looks farther away.

You see small things first if they are bright and everything else is dark. (picture C.)

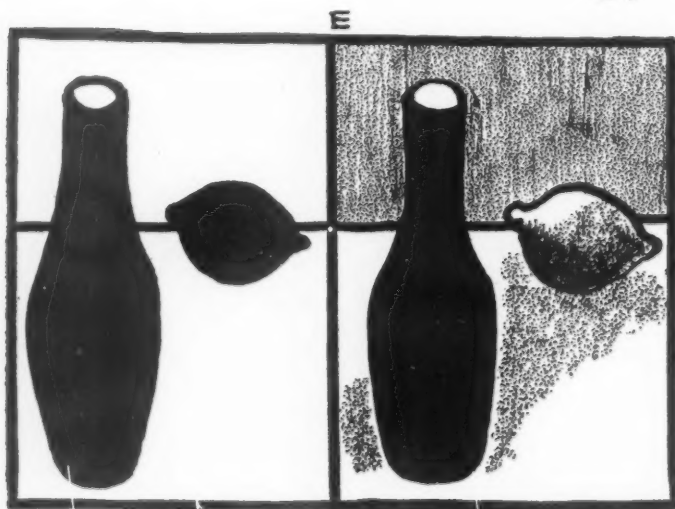
Large dark things show up if they are with light things. (picture D.)

(Note to teacher: the converse of this is also true.)



C.

D.

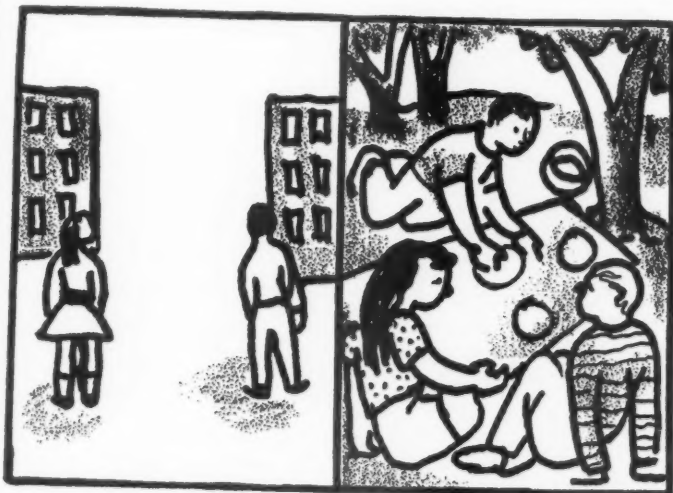


E

More than one color (shade or tint) can be used. Use more of one color and less of another in one picture to be more interesting. (picture E.)

## DESIGN

Give children large sheets of paper. Tell them to fill the space. Large figures in general are better than small ones.



When several things are in a picture be careful not to put half on one side and half on the other. (Note to teacher: or half on the top part or half on the bottom)



Activities from every day life make good paintings.

# LITERATURE CLASS AND THE SHORT STORY

## STUDIES FOR THE UPPER GRADES

By AMY SCHARF

### INTRODUCTION

It is to be presumed that by the time the child has reached the sixth grade he has acquired his basic reading skills. Naturally, he may become more skilled insofar as his reading rapidity increases and his vocabulary widens, but his fundamental grasp of the mechanics of the art of reading is more than likely cemented.

It is for this type of child that this study is written, and we must be dogmatic to the degree that we cannot consider here the approach to this particular phase of reading for the exceptional child.

### HOW SHORT STORIES MAY AID IN DEVELOPMENT

The years spent in the sixth, seventh, and eighth grades comprise one of the most formative periods in making up a child's literary taste. In general, before this time the child has been concerned with the mechanics of reading, and also, the tastes which he has cultivated are not yet beyond mutation. This change can be for good or bad. Even if the child has already an affinity for "good" literature, the wrong reading diet during this period can pervert it, and vice versa.

We believe that the short story can be a very important factor—more so than it is at present—in developing a child's literary tastes. There are several reasons for this, but it should be kept in mind that they are considerations of the short story as an aid in *developing* the child's reading habits.

First of all, the length of the story itself. The child may not be induced to read a novel because his reaction is that it is so long. He thinks that it will take up most of his free time. (We are always able to convince ourselves that what we believe will be unpleasant will take up huge amounts of our time, whether it actually does or not.) He will envision many hours of dullness or boredom, especially if he does not believe the book will appeal to him aside from its length, and if the book has acquired that unfortunate label of being "a classic."

Present the same child with a short story, and although we cannot say that he will be ecstatically eager to read it, at least one mental block, i.e., the length, will have been removed.

Secondly, in many cases the short story is easier to understand. By virtue of its length, the short story is simpler—there are usually fewer characters, and action is more pronounced since it cannot be drawn out.

The third point is again related to length in that the action in a short story moves swiftly. Children like this; they like for "things to happen" in their fiction. And although they like suspense, the more subtle arts of suspense which may be employed in a novel cannot be used in the short story.

### JUDGING A SHORT STORY

Having given reasons for more concentration on the short story we come to the discussion of what general, flexible standards can be set up for determining a good short story.

Since such criteria can be discussed pro and con from almost every point (what some aver is fine writing others say is poor; what some say is a good plot others consider weak; what some point out as moral others deem as bigoted—and this is not even considering the suitability for age groups, sex, and so on) and none will hold absolutely true in every case, they will be general, to be employed with common sense considerations in mind.

We shall give three points which a teacher might use in judging a short story:

1. Is the plot well constructed?
2. Is there beauty of language?
3. Is the story significant?

Although these points may seem self-explanatory, some consideration of their values should be made.

For instance, the first point may not always hold true because in the past few years "mood" stories have been very popular. This type of story is without plot and merely sustains a mood or narrates an incident.

The second point, "Is there beauty of language?" does not necessarily

imply correct English. Beauty of language may be achieved in many ways—the flavor of local speech, for example, when correct English does not always follow.

Thirdly, the significance of the story does not mean that it is either necessary or desirable that a story be thundering with social import. Significance should be judged rather on its reflection of life (and this does not need to mean a true portrait of life) and fundamental human values, and the sincerity and honesty of the author in drawing his word picture.

### IN CLASS

Before much class activity can take place, the children must, naturally, read the story. After they are familiar with it there is great opportunity for making it important and pleasurable to them—and so create a desire to have the experience again.

In order that the children may appreciate the story from any or all of the three points given for judging a short story, open discussion, with these points as a basis, should be held.

Besides the interchanging of opinions, through discussion any misconceptions about the story may be cleared up by both teacher and pupils.

Provocative questions such as: What did you think of the leading character? What would you have done in the same situation? How would you have ended the story? will promote the children's thinking about the story.

The author's life should be studied and what sort of person he was (or is) be thought about; and why, considering his life, he might write that particular type of story. Other suitable stories by the same author may be listed and the teacher might ask the librarian to make these readily available to the children.

Besides discussion, creative activities arising from the study may be instituted. The following are suggested activities. All of them will not be possible in every study, but the first four are possible in most studies. The creative  
(Continued on page 46)



The Great Stone Face  
may be painted on  
wrapping paper and  
fastened to the wall  
or pinned to a curtain.



Use a smaller  
screen painted  
brown for Ernest's  
house.

Folding screen: Paint  
green on one side with  
suggestions of trees.  
Use reverse side for  
another scene.

## DRAMATIZING THE SHORT STORY

"The Great Stone Face" by Nathaniel Hawthorne is the story we have used for the dramatization illustrations. These are suggestions which in their general outline may be applied to almost any short story. For example, a story, such as Oscar Wilde's "The Happy Prince," might be treated in much the same manner.

Backgrounds for such dramatizations should be kept simple and imaginative play stressed in both the acting and in the stage designing. Note also how very ordinary materials, which are available in almost every school, are utilized.

## EDGAR ALLAN POE

Of our native American writers, Edgar Allan Poe (1809-1849) is perhaps the most well known and highly regarded in foreign countries.

Poe's poetry is rich in strange and unusual imagery and its cadence is marked and rhythmic. His stories, like his poems, are concerned with weird and supernatural things. He is considered the first to recognize the short story as a literary form and as the innovator of detective fiction.

Also, Poe's opinions as a literary critic are said to have raised the general level of America's appreciation. Before they became well known and popularly acclaimed, Poe recognized the worth of such authors as Nathaniel Hawthorne and Alfred Tennyson.

The morbidness of much of Poe's writing may be accounted for by the tragedies and misfortunes which seemed to follow him.

His father, an American actor, disappeared a year after his birth, and his mother, an English actress, died before he was three. Poe was adopted while still very young by Mrs. John Allan, the wife of a wealthy Richmond, Virginia, merchant.

Since the Allans were well-to-do people Poe was educated in England, at Richmond, and at the University of Virginia. While at the university Poe acquired some gambling debts which Mr. Allan paid off for him. Allan then took him out of school and set him up in business. However, in 1827 Poe left home and went to Boston where he published his first book, *Tamerlane and Other Poems*. Then he enlisted in the army.

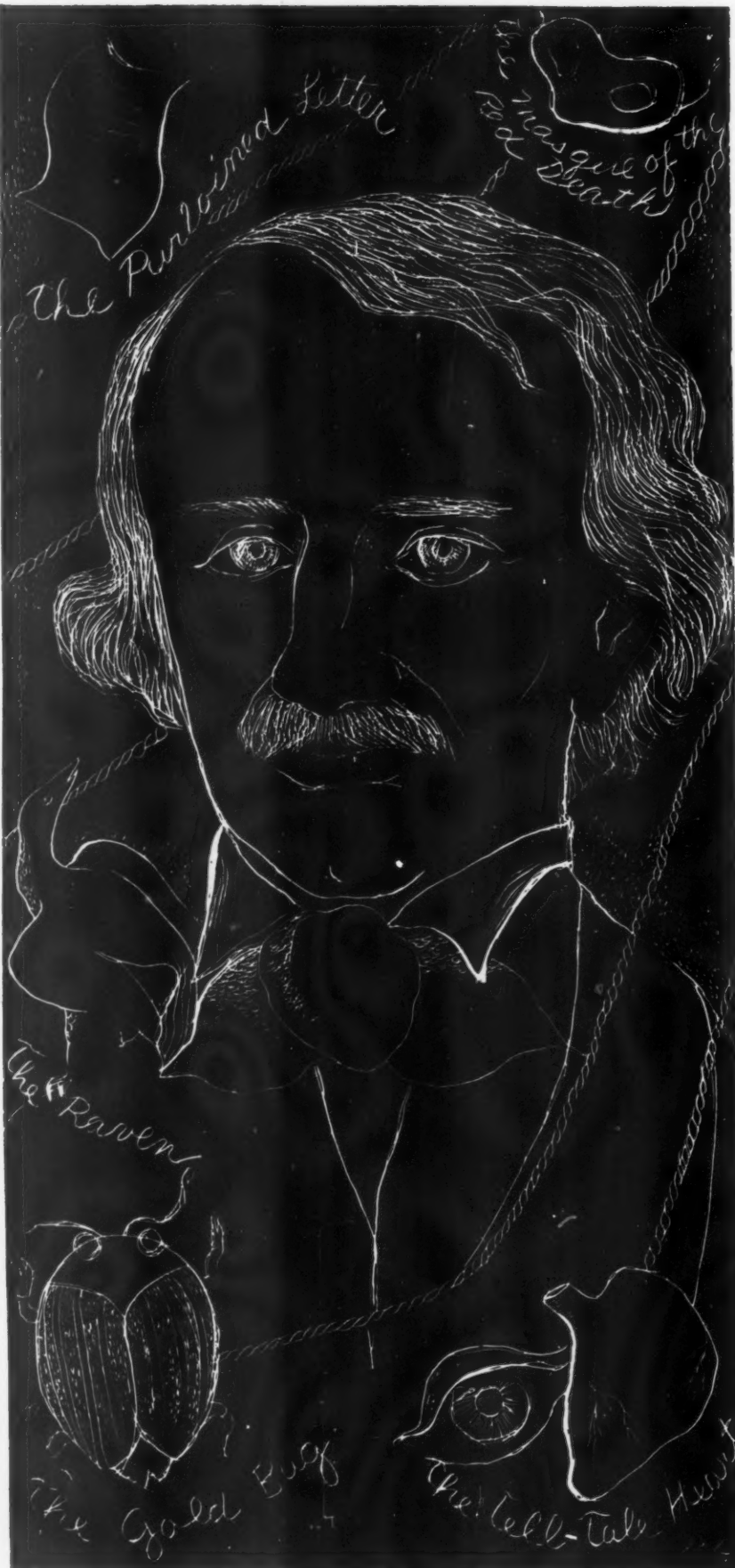
Poe served creditably for two years until Mr. Allan secured him a cadetship at West Point. However, after six months there Poe was court-martialed for neglect of duty.

After this, Allan refused to help the young man any further, so Poe turned to writing. His work barely kept him from starvation, but in 1831 he published his second book, *Poems*, which contained some of his best work.

In 1836, while Poe was living in Baltimore with his aunt, Mrs. Clemm, he married her thirteen-year-old daughter Virginia.

From Baltimore he went back to Richmond where he edited the *Southern Literary Messenger*, and had some of his own work published. He left Richmond and finally settled at Fordham

(Continued on page 42)



# AUDIO- VISUAL AIDS

## SOCIAL STUDIES

### IN THE KINDERGARTEN AND FIRST GRADE



First of all, it should be remembered that there can be no clear line of distinction between the various subject-matter areas at this level—or any other level, for that matter. Therefore, the suggestions given here should not be interpreted as useful only in the social-studies classes.

Let us see what social-studies topics are included in the kindergarten-first-grade program: homes, pets, farm, holidays, school, beginning transportation. Of course, a particular course of study or situation may require other subjects instead of or in addition to these.

Now the types of audio-visual aids used in connection with these subjects may be divided into two groups: those of an inexpensive variety and those which must be purchased. A consideration of the first category opens up possibilities for creative activity. A good idea is to have a file of *large, colored* pictures: houses, yards, mother, father, pets, trains, buses, Christmas and other holiday subjects, farm buildings, and the like. These may be obtained from current periodicals and other similar sources. Do not overlook the 10-cent coloring books. These are *not* to be used by the children but for visual-aid purposes only. The teacher should color the pictures, mount them, and add them to her collection. The advantage of these pictures is that they are large and have bold outlines. They are easy for the children to see.

Picture series might be correlated with language so that, for example, the subjects be arranged in such a way that their titles begin with the A.B.C.'s: Autumn, Birthday, Christmas, Decoration Day, Easter, Flag Day, Ground-Hog Day, Halloween, Independence Day (Fourth of July), Jack-o'-Lantern (Halloween), Kantor (Feast of Lights), Lincoln's Birthday, Mother's Day, New Year's, Oven (Christmas), Pole (May Day) or Pie (Christmas or Thanksgiving), Queen of Hearts (Valentine Day), Roller Skating (Spring), St. Patrick's

Day, Thanksgiving, Umbrella (April), Valentine Day, Washington's Birthday, Xylophone (Music Week), Yarn (winter), Zebra (Circus).

Pictures pertaining to a given subject might be placed in notebooks and arranged on the library tables for children to look at during a particular unit. This is a good device for reading readiness, too.

If people in the neighborhood have taken home movies and will consent to have them shown in class, they might be used in connection with units on home, farm, transportation, and the like. As with all movies presented in the classroom, the teacher should view these before they are shown to her pupils.

Mail-order catalogues are good sources of visual-aid material for little children. The children can look through them and identify items of interest.

In the second group (aids to be purchased) fall picture books. These books should be selected with care and made available for the children's use during unit activities. They may not be able to read the books but the continuity of the pictures will be of value in the unit and as a stimulus to reading. It is rather easy to build up a useful, practical classroom library a few books at a time but a teacher can get a collection from the library if she wishes. Also, the inexpensive editions of children's books should not be overlooked.

If movie equipment is available, the social-studies program can be stimulated and enhanced with movies both sound and silent. All of the major producers of classroom films have some especially prepared for use in the kindergarten and first grade. In addition to other teaching aids, at least one producer (Encyclopaedia Britannica Films) can supply picture books to help the children recapture the spirit of the films. If the school system does not have its own film library, the teacher should

(Continued on page 47)

# SOCIAL STUDIES

Here are two books for your social studies classes that will relieve many of the attendant problems of these classes.

*Our Good Neighbors* and *Our United States* bring you ready-to-use material that will save you long hours of hunting for references and planning classroom activities and projects.

*Our Good Neighbors* (revised edition) contains study outlines, projects, maps, activities, and reference material. Countries included in this book are: Canada, Mexico, Central America, and South America. And it is the kind of material you have been looking for for those social studies units! Only 60c, postpaid!

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## EDITOR'S MISCELLANY

*Junior Arts and Activities'* editorial department is the recipient of many letters of various sorts from teachers, readers, and so on. Once in a while one comes to our desk which is particularly interesting and unusual. Such, we think, is the letter reprinted below.

20 Ishvar Nivas  
Marine Drive  
Bombay 1, India

Dear Editor:

As a regular reader of your excellent magazine, I shall feel honoured to render a service to my other reader friends. I am 28 and very much interested in Philosophy, Science, Education, Psychology, Literature, Art, and Problems of Life.

I shall be very glad to reply to other reader friends—their queries on India—its philosophies, Education, people, civilization, customs, or other subjects. I hope you will reply and highly oblige. With my peace

Yours truly,  
Kiran Shah

P.S. Please supply me with information about societies or organizations of members interested in international friendly correspondence.

Well, we have written Mr. Shah and told him that we would pass his letter on to the other readers of *Junior Arts and Activities*. We know that there is a great interest among Americans—particularly teachers and their pupils—about India. If you are planning a unit on this country perhaps Mr. Shah can supply you and your class with unusual information and a different slant on it. Remember that it takes time for letters to travel that distance, so forethought is in order.

Also pertaining to the Orient is a set of five filmstrips with stories by Pearl Buck entitled "Through China's Gateway." The series consists of the following titles: "In the Chinese Manner," "China's Children," "Food For China," "A Nation of Scholars," and "China's Tomorrow." A study manual accompanies the set and each filmstrip.

Individual titles may be obtained separately if desired and, also if desired, a silent or sound version may be purchased. For information about these filmstrips and their cost (which is small), write to Telefilm Corporation, 12 E. 44th St., New York 17 or to The East and West Association, 62 W. 45th St., New York 19.

More and more teachers and all citizens are demanding higher standards of movie and radio discrimination. For your own use and as a helpful classroom guide, you should see a copy of the magazine *Film and Radio Guide*, which is devoted to this task. Each issue contains 64 pages of information, suggestions, and ideas.

(Continued on page 47)

## PROJECT MATERIAL

(Continued from page 3)

making the straw animal which is a traditional Christmas feature in Sweden. The animal may also be made of raffia.

The elements of design which we have outlined on pages 36 and 37 have been arranged for the use of the teacher with a beginning class. Since most beginners are very little children we have tried to keep the concepts extremely simple and easy to understand. However, these elements are valid at all times and may be used with any students who are not acquainted with principles of design.

Many elementary schools are not fully equipped for the production of plays. On page 39 we have given some suggestions for producing a play very simply. These ideas can be used without change in the upper grades; however, there are many things which may be adapted by the smaller children.

## HOMES IN NATURE

(Continued from page 15)

using the study as a background. Seatwork especially can be made interesting by using the figures of the study.

The notebook device is good for art class correlation with homes in nature. A large scrapbook with the first section devoted to homes in nature may be used as the beginning of a nature scrapbook for the children to keep up throughout the school year. In this notebook they can put their further nature study activities. In the notebook the children can put pictures (either original or cut from magazines) of homes in nature and accounts (the teacher will letter these in at first) of any field trips which the class takes.

On pages 16 and 17 are some suggested activities and illustrations for use in the study.

## READING READINESS

(Continued from page 24)

card and an examination by the nurse or doctor. (The teacher should follow up on the health card suggestions.)

b. A dental hygienist should check the teeth of the children.

c. A visit to the dentist should follow.

(1) Children are prepared for the visit to the dentist by classroom discussions of teeth and the dentist's office.

(2) Two films suitable for presentation to this group are "It Doesn't Hurt" and "The Smiles Have It." The first is in color and may be rented from the Wisconsin Extension Division of Visual Education, Madison, Wisconsin. The second may be rented from DeVry Films and Laboratories, 1111 Armitage Ave., Chicago 14, Ill.

d. The speech teacher should check children that have difficulty in speaking and this should be followed up by a visit by the speech teacher to the home. Kindergarten children are usually not included in speech corrective classes since it has been found that much of their trouble will right itself by the time they reach first grade. The parents should be told how to help the child who has speech difficulties.

e. Dramatic play: doctor, nurse, dentist

f. Outdoor play

## EDGAR ALLEN POE

(Continued from page 40)

which is now a part of New York City.

Of his later years it is said that Poe was almost insane. He had not had much financial success, the cumulative effects of the early deaths of his family (besides his father and mother, his younger brother died very young and his sister went mad), and the fact that his beloved wife was dying made him turn to alcohol.

In 1847 Virginia died and Poe literally collapsed. Two years later in Baltimore he died.

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"Shoes For Johnnie Blackbird," for the storytelling hour.

"Which Do You Believe?" a Halloween play.

"Weaving," article and projects initiating this activity in the classroom.

"Teaching Singing in the Primary Grades," with original songs. In the

OCTOBER ISSUE of *Junior ARTS & ACTIVITIES*

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# TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

## SEATING PLAN

A simple, practical seating plan chart, that can easily be tucked into the register book and which will not get shuffled up if dropped, is a boon to any teacher. The following plan which I worked out for my classes has proved extremely helpful to me.

Simply paste small, gummed labels in rows—a label for each desk in the classroom—on a piece of stiff paper or light cardboard such as is used to back notebooks. Write the names of the children on the proper labels, that is, the labels corresponding to the seats they occupy. Then, if seating changes are made, you can simply paste a new label over the old one.

—Nellie Jane Smith

## BIRTHDAY CHART

Most children enjoy a birthday chart and here is a way to make a simple one.

Use a large piece of cardboard and across the top of it letter the words "Birthday Chart." The letters may be made by the children—cut out and pasted across the top or painted or crayoned directly on the light-weight cardboard.



Underneath the heading put the names of the months across the chart. The same plan which was used for lettering the top heading may be used for lettering the names of the months (July and August may be omitted).

Under the month, in columns is best, the names of the children whose birthdays occur in that month and the dates should be placed. Each child might like to fill in his own name with colored crayons or pencils.

Some recognition should be given for each child's birthday—the birthday song might be

sung and the child celebrating that day might choose his favorite game for the class to play.

—Dorothy Overheul

## PAPER PUNCHING AID

When punching paper for scrapbooks, notebooks, and so on, place a substantial card with the paper. This will enable you to get a firmer grip with the punch, and it will result in a truer hole, preventing ragged cutting.

It is also a good idea to clip together the sheets to be punched. This keeps them in alignment.

—Mabel C. Olson

## MAGAZINE FILE

It is with interest that I have watched the growth of *Junior Arts and Activities*. I have been a subscriber since that first issue of February, 1937 and it has been one of my most valuable teaching aids.

As each issue arrives I remove the contents page and file it in a notebook cover along with the contents pages from previous issues. My file is complete from 1937 to the present issue.

My magazines are all arranged on shelves by months. Thus, by using my contents pages, hours of thumbing through magazines are saved and I have a wealth of reference material at hand!

—Ruth W. Morey

## NUMBER DEVICE

In teaching children to read numbers from 100 to 200 I use a game which we call "Bingo." This is how it works:

The children copy the numbers in a column on the blackboard—for example, 140 to 149. We recite the numbers several times and then they erase them. Then I dictate the numbers in order and they write them on the blackboard again and erase again. Once more I dictate the numbers but this time the numbers are out of order—148, 142, 147, and so on. When all the numbers are in the column I call them in order and as the number is located a line is drawn through it and the children call "Bingo."

The children seem to enjoy doing this very much and it has helped them in learning how to read and write numbers.

—Sister Ellen

Sisters of Charity

## PICTURE ADJECTIVES

When teaching children adjectives I use the following device and find it most helpful besides being fun for the children.

I put a picture on the board directly in front of each row in the classroom. The children in turn go to the board and write as many words (adjectives) as they can think of to describe the picture. I allow each child a minute. The row that has the most words in the allotted time wins.

The children like to play this game and at the same time it provides an effective means for the children to become acquainted with adjectives.

—Barbara Allred

## GRADE CARD TIMESAVER

Place a number in the corner of the report card envelope making the number correspond to the numerical arrangement on the grade sheets or the report book, whichever is used in the transfer of grades to the cards.

Arrange the envelopes in sequence before

starting to copy the grades. In case of withdrawals, make a note on the top of the grade sheet of the missing number.

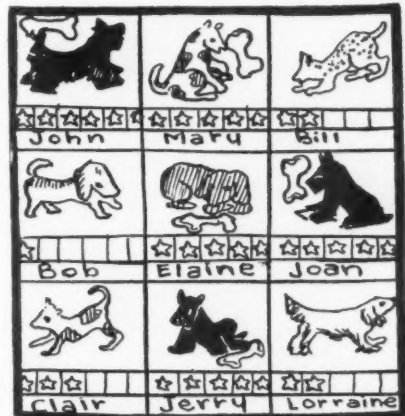
This system simplifies the sorting task and pupils enjoy arranging the cards for the teacher.

—Margaret Aaron

## SPELLING HELP

My class was having some difficulty with spelling and so to stimulate their interest in it I devised this chart.

I made a large chart on which was pasted a dog for each child in the class. The boys and girls were allowed to choose the kind of dog they wished. The dogs might be drawn on the chart or drawn on paper and then pasted on. The children may cut them from maga-



zines (in this case it is best to specify an approximate size) and paste them on. The child's name was lettered below the dog which "owned" him. Then, below each name was a space marked out in small squares. Each time the child achieved a perfect score on a spelling test he could place a star in the square. A perfect row of stars got a "bone" for the dog. The bones were made of construction paper and fastened by cord above the individual dogs.

The children were delighted with this sort of game and were anxious to see that their dogs did not go "hungry."

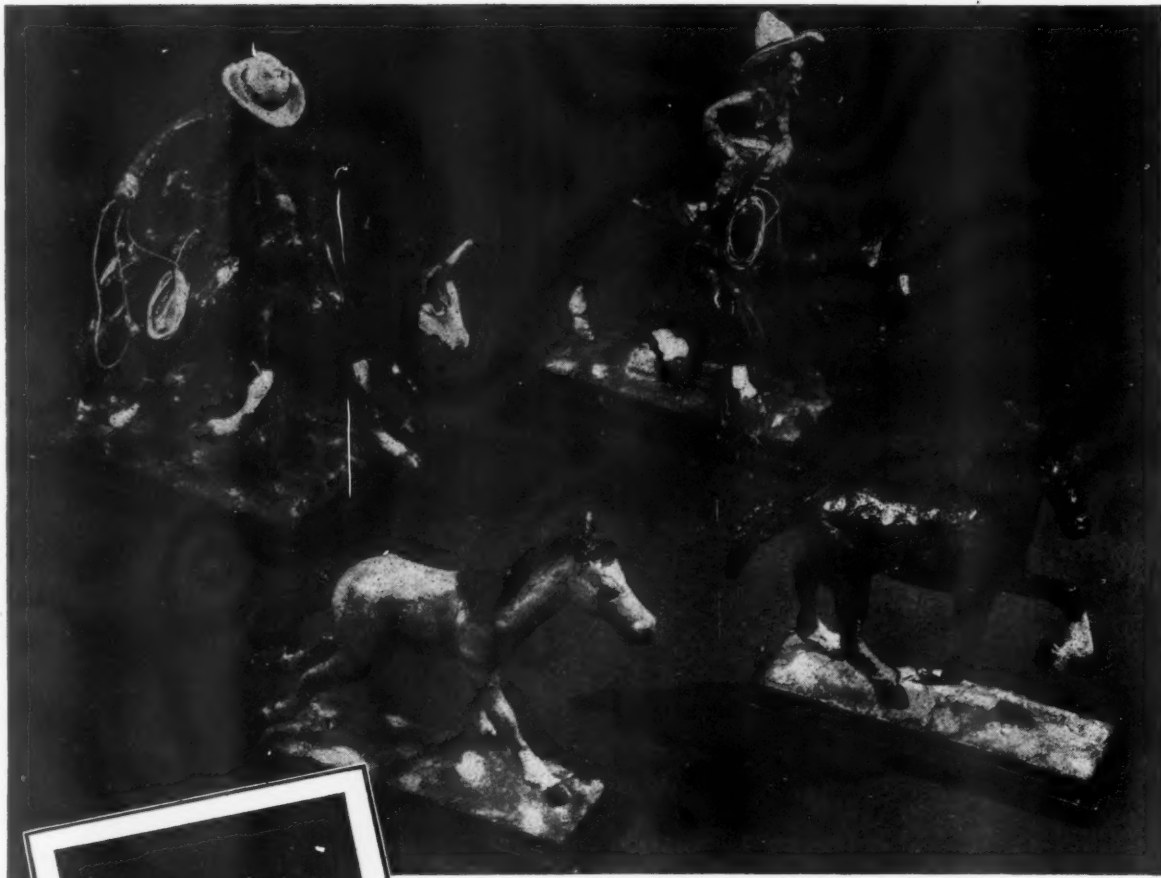
—Helen Wagner

## BARK PINS

Children can make themselves pretty pins very simply—a strip of tree bark is the basis of a pin.

Have them choose pieces of bark about 3" x 1". The shape doesn't matter, but one side should be fairly smooth and flat. They should give the bark a coat of clear nail polish to prevent splintering. Have each child letter his name across the smooth side of the bark with red nail polish. Other decorations may be used. On the wrong side each child should fasten a small safety pin by pasting it down with a bit of Scotch tape or drops of wood cement.

—Ida M. Pardue



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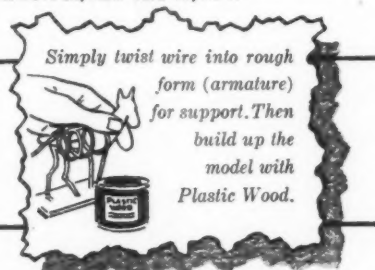


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# YOUR BOOKSHELF



Illustration from  
*Windy Foot at the County Fair*

Ten- to fourteen-year-old boys should find *Windy Foot at the County Fair* by Frances Frost an entertaining story of a farm boy, Toby Clark, who loves horses. Toby someday "was going to be a great artist and he wasn't going to draw or paint anything but horses . . . Well, maybe he'd do other animals, but mostly he'd paint horses."

The story opens on the morning of Toby's twelfth birthday. Windy Foot, a pony, is Toby's birthday gift from his parents. From the moment he receives Windy Foot, Toby begins plans to train him for entrance in the pony race at the county fair.

What happens to Toby and Windy Foot and the rest of the Clark family—mother and father and Betsy and Johnny—at the county fair comprises the story. New friends are made and an enemy, too, in the person of a bully Lem Trout.

The spirit of the county fair itself, and the climaxing pony race all add interest and excitement to a well-written story.

The illustrations were done by Lee Townsend about whom the jacket blurb says: "Lee Townsend has followed county fairs for many years. Perhaps no other artist could capture so well the feeling and color of this typical piece of Americana."

(Whittlesey House, McGraw-Hill Book Co., Inc., 330 W. 42 St., New York 18—\$2.00)

It has been a long time since we have seen a new book for eight- to twelve-year-olds that compares with *Holly Hotel* by Elizabeth Kyle.

Molly Maitland, who might be technically called the heroine, although she does not have a corner on all the action and good dialogue, is a twelve-year-old Scotch girl. Molly persuades her mother that in order to save their old home from being sold because they can't af-

ford to keep it up they should turn it into a hotel.

An odd assortment of guests arrive—Julian and Jane Roche, a wealthy English boy and his younger sister; an American named Mungo Kerrigan; a Glasgow man, Quiten Mac Gonnigal alias John Brown. The last two are there for mysterious purposes of their own. These people and their lives in combination with the local people and theirs, make a story that is exciting without artificial and implausible contrivances.

Miss Kyle has very neatly managed to give the Scotch atmosphere and flavor throughout the book without overloading it with dialect and wordy descriptions. Nora S. Unwin is the illustrator.

We'd like to add a word about Beetle, Molly's Scotch terrier. He is a delightful character in his own right, unlike so many preciously created canines who woof and grovel through children's stories.

(Houghton Mifflin Co., 2 Park St., Boston 7, Mass.—\$2.00)

Young stamp enthusiasts—and probably the not-so-young—will find a wonderful thing in *America's Stamps* by Maud and Miska Petersham.

We believe, however, that the book is rather unfortunately titled—*America's Stamps* sounds much too dull (except to collectors) to convey the idea of this beautifully illustrated (partly in color) and exciting story of "one hundred years of U. S. postage stamps."

Besides the fine reproductions of the stamps themselves, the Petershams have illustrated many of the events that the stamps commemorate.

The history of American stamps is the history of America and its famous people, so aside from the value as an exceptionally fine picture and text album about the United States and its stamps, *America's Stamps* is a first-class reference book. It will provide much addi-

tional information for many unit studies and other classroom studies.

(The Macmillan Co., 60 Fifth Ave., New York 11—\$3.50)

Walt Disney's *Uncle Remus Stories*, retold by Marion Palmer and taken from the original Joel Chandler Harris stories, has been published as a Giant Golden Book. This means a large, inexpensive book, beautifully illustrated in color, with large, clear type that children like to read.

The popularity of these wonderful old stories cannot be challenged. Children have read them and loved them for years.

Yet, a question does arise, but this is through no fault of the publishers, Mr. Disney, Miss Palmer, or Joel Chandler Harris himself. Rather it is a question directed at modern educational methods. Whereas formerly children learned almost exclusively to read phonetically, the last few years have seen this method more or less discarded in favor of learning to read by configuration.

We are wondering, keeping this in mind, just how well the children of today will be able to grasp the stories since they are all written entirely in dialect.

Of course, the children can be read to, but it always seemed to us that reading to children is not an end in itself, but rather a method of arousing interest and providing entertainment until the children can read for themselves. It seems regrettable that any of the appeal of such good stories in this fine edition might be lost because some children can't read them.

(Simon and Schuster, Inc., Rockefeller Center, 1230 Sixth Ave., New York 20—\$1.50)

*Too Many Kittens* by Helen Hoke, pictures by Harry Lees, is written for children up to nine years of age.

(Continued on page 46)

## POETRY BELONGS WITH THE THREE R'S

By IVAH GREEN  
RURAL SUPERVISOR  
DEPARTMENT OF PUBLIC INSTRUCTION  
DES MOINES, IOWA

The listening child is on his way to becoming a reading child. A listening period, therefore, is an essential in a smooth-running classroom. Children are naturally imaginative, and the trends that their imaginations take will be in part determined by what they read. Through the imagination they enter vicariously into the lives and feelings of persons and creatures different from themselves. Someone has said, "If we want a child to see Heaven, we must help him to see fairies." Lois Lenski says, "If we are to have any writers, scientists, and inventors in the next generation, then we must have more imaginative stories. Children are hungry for fancy and poetry."

A listening period where pupils listen at times to excellent prose and at other times to fine poetry will do much to stimulate their imaginations, a factor upon which their success, their happiness, and their beliefs all depend. Most of the fine qualities we desire in children, especially courage, faithfulness, tenderness, are inculcated through the imagination which is fed through good prose and poetry.

Equally important for teachers to remember is the fact that children really like fairy tales and poetry. They like the rhymes, the lilting movement of lines, the alliterations, the repetitions, the word pictures, and the sounds of the words themselves. They need not even always understand the content of poetry; its appeal is there, nonetheless.

We have heard numerous accounts of how parents have read adult classical poems to their small children with most gratifying results in later years in the evidence of the children's genuine appreciation of poetry. Hamlin Garland wrote, "I commenced reading aloud to my daughters before they could understand the spoken words for the reason that the very music of the ballad or the

(Continued on page 47)

## SHORT STORIES

(Continued from page 38)

teacher will undoubtedly have her own additions to and augmentations of this list.

1. Dramatic adaptations of the story
2. Illustration of the story
3. Notebook work
4. Creative writing emulating the type of story
5. Correspondence with the author
6. Building window-sill scenes of the story
7. Visiting the locale of the story if it is one by a local author or a story with a local setting
8. Visiting the author—again this will depend on the individual locality

### SUGGESTED STORIES

- De Maupassant, Guy, "The Necklace."  
Dickens, Charles, "A Christmas Carol."  
Freeman, Mary E. Wilkins, "The Revolt of Mother."  
Gattie, Carlotta, "The Master of the Harvest."  
Hale, Edward Everett, "The Man Without A Country."  
Hawthorne, Nathaniel, "The Great Stone Face."  
Irving, Washington, "The Legend of Sleepy Hollow."  
Kipling, Rudyard, "Moti Gaj—Mutineer."  
Poe, Edgar Allan, "The Purloined Letter," "The Gold Bug."  
Stockton, Frank R., "The Lady or the Tiger."  
Tolstoy, Leo, "Where Love Is."  
Wilde, Oscar, "The Happy Prince."

## BOOKSHELF

(Continued from page 45)

The story concerns a little girl named Susie whose father and mother have a summer boarding house, Sea Acres. Susie loves Sea Acres and the summers she spends there until Bertha, the cat, produces five kittens. Then Susie is faced with the problem of what to do with them, because the summer boarders are not much inclined toward mischievous little kittens, and yet, Susie doesn't see how she can give them up.

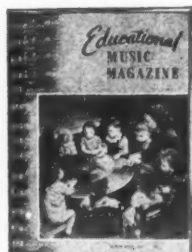
But things work out, as things in such stories have a happy way of doing.

(David McKay Co., Washington Square, Philadelphia 6, Penna.—\$2.00)

### JUNIOR LITERARY GUILD

Junior Literary Guild selections for August are: *Nellie and the Mayor's Hat* by Charlotte Baker (boys and girls, 6-8); *The Silver Robin* by Dean Marshall (boys and girls, 9-11); *Big Bright Land* by Enid Johnson and Anne Merriam (girls, 12-16); *The Hand in the Picture* by Eric Kelly (boys, 12-16).

Selections for September are: *Bambino the Clown* by Georges Schreiber (boys and girls, 6-8); *Sugar Bush* by Dorathea Dana (boys and girls, 9-11); *The Great Heritage* by Katherine B. Shippen (girls, 12-16); *The Modern Wonder Book of Ships* by Norman Carlisle (boys, 12-16).



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## COLOR AND DESIGN

(Continued from page 35)

have fun on the playground? Why not paint what you did?" Of course, this is but an example. Maybe the child will then decide to paint about the picnic his family had or his baby brother playing in the back yard or something else; his imagination has been stimulated.

Then, the child needs to know something about the materials he is to use. Almost any kind of paper—butter paper, brown wrapping paper, cardboard, and the like—may be used. Brushes should be of two kinds—those with broad edges and those that are pointed. They should be thick because they are to be used on large areas. The children should be shown what the various brushes do. It won't hurt for the teacher to give a demonstration before painting begins. She might take a sheet of paper, dip a brush into paint, and make a mark with it on the paper. However, she should *never* paint on the children's paintings.

About the paints themselves, the children may experiment with mixing colors to get the shades they want. Even kindergarteners enjoy doing this. Again, the teacher may point the way for further experimentation by demonstrating in the same way she did with the brushes.

### ART IN DAILY LIVING

All that has gone before is merely a means to help the child live his life more fully, to enjoy more things. Most children will not be creative artists, although painting as a hobby is certainly a wonderful thing. Mostly they will be concerned with their homes, their clothes, their automobiles, and so on. At an early age principles of design, a color sense, and an awareness of beauty in all surroundings should be incorporated into their education.

For this they will need to look at pictures. (See the list of artists we have given above.) This will serve three purposes: (1) it will increase their love of paintings; (2) it will make them aware of design and color in other respects than in paintings; and (3) it will open up to their minds vistas of beauty in everyday surroundings which the artists used as subject matter for their pictures. They will see the beauty of form and color and arrangement not all at once but gradually. This is a continuing process which must be started at the primary grades and continued as the child grows older.

## AUDIO-VISUAL AIDS

(Continued from page 41)

familiarize herself with the films available from the various companies. This may be done by getting a list or catalogue from each. It is impractical to give a list of companies here but we shall be glad to send it to any teacher who requests it.

Also, the teacher should become acquainted with the facilities of her state department of public instruction, the state university, and the state library. In some states these organizations have extension services with classroom films available for rental.

Even if a movie projector is not available, perhaps a projector for slide films and filmstrips is. This is not as satisfactory with little children as a movie but it does have the advantage of maneuverability; it can be stopped at intervals for the children's closer inspection. The teacher should learn the sources of slide films and filmstrips.

Finally, there are phonograph records. The uses for these in the kindergarten and first grade social-studies program are limited. However, the teacher should consult the record library for possible correlations.

## MISCELLANY

(Continued from page 42)

A free sample copy may be obtained by writing to Educational and Recreational Guides, Inc., 172 Renner Ave., Newark 8, N. J.

Recently we have received word concerning a new type of material which should have appeal for teachers of very young children. It is a combination of story book, pictures, and records with music and dramatic sections. This sounds intriguing but the question of the subject matter of the package is, of course, most important. The publisher, Graphic Educational Productions, Inc., has announced the following as the first four volumes: *What Makes Rain?* *Why Are Bees So Busy?* *Who Was Aesop?* and *Why Do I Have to Go to Sleep?*

For further information concerning these volumes, write to the publisher, Graphic Educational Productions, Inc., 1108 Lillian Way, Hollywood 38, Cal.

Kindergarten and first-grade teachers may be glad to know that a new educational toy, designed to help children identify the letters of the alphabet and the numerals from 1 to 0 is now available. A background of plastic is

## POETRY

(Continued from page 46)

drift of the story enthralled them. It was good to see them strive to comprehend. This developed their imaginations. It gave them both, in this way, a feeling for glorious verse, and a love for choice words which has been of the highest value to them up to this time, and which will increase in value as years pass."

Someone else has said that, "The child enters into his true kingdom through the imagination. Reading or telling a poem to children may not (and probably won't) add one smallest iota of information to child minds. But it will add something to the vital power of their souls."

Before providing a listening period for the enjoyment of poetry, a teacher endeavors to build up in her classroom an atmosphere where love of poetry will flourish. This infers a fine comradeship between herself and her pupils and a mutual enjoyment of sharing experiences. In addition to having a period of the day devoted to the reading aloud of worthwhile prose or verse, she contrives to insert appropriate lines of poems at various strategic occasions.

Probably the holidays, the seasons, and the weather are the best opportunities for these incidental renderings of poetry. They seem to be more traditional. And they seem to fit in better to a formal plan for daily lessons. But the other little incidental things are those that we are likely to miss, and not only the things but the opportunities. A poem can be said while children are moving to their seats from a class; while materials are being collected; while pupils are getting into their seats after the bell rings in the morning or at recesses; while pupils are putting on their wraps at night; and so on.

(Continued on inside back cover)

provided with depressions in the shapes of the letters and numerals. These are provided in corresponding shapes in brightly colored plastics. The children place the proper letter or numeral in the cavity provided.

Information may be obtained from Hawk Model Co., Plastics Div., 4314 N. California Ave., Chicago 18, Ill.



# FREE AND INEXPENSIVE MATERIALS

The pamphlets and other materials listed below may be just what you have been looking for. To facilitate your ordering these items we have prepared an order blank (see below). Use this to indicate the desired materials. Send the order blank to us and we shall forward your requests to the proper publishers.

The contents of the booklet *Born In Britain* are best explained by this quotation from its introduction:

"This booklet contains eight brief sketches of the British men and women who pioneered or founded eight great social movements.

"Each one of the movements has grown from modest—in some cases almost accidental—beginnings until today it spreads around the world.

"Though none of these British trailblazers is now living, their inspiration lives on to the enrichment of mankind in every land and of every race and creed."

The famous Britains included in the

booklet are: Francis Place (trade unions); William Booth (Salvation Army); Baden-Powell (Boy Scouts); George Williams (Y.M.C.A.); Rochdale pioneers (consumer co-operatives); Florence Nightingale (nursing); John Howard and Elizabeth Fry (prison reforms); Robert Taikes (Sunday School movement).

This informative booklet which is well illustrated may be obtained without charge from: British Information Services, 30 Rockefeller Plaza, New York 20, New York.

An address by Luther H. Evans, the Librarian of Congress, has been made up into a pamphlet entitled *The Job of the Librarian of Congress*.

This little pamphlet tells, as the title indicates, some of the duties of the Librarian of Congress. More than that, however, it gives information about the great breadth of services of the Library of Congress itself and its effect, usually unrealized, on every citizen of the

United States.

Also, consideration is given to the years ahead and some of the changes which must necessarily take place in the administration and function of the library.

For copies of this pamphlet (no charge) address requests to: Information and Publications Office, The Library of Congress, Washington 25, District of Columbia.

*What We Get From Trees* is an excellent chart. Teachers should find it of immense value in classroom nature study and science studies.

The chart is a large one—39¾" x 27¾"—and it is in color.

All of the products which are obtained from trees are given, both generally and specifically. For example, under the general heading of lumber is listed joists, rafters, studding, sheathing, and so on. Under the general heading of chemical products are listed collodion,

(Continued on inside back cover)

## The GRAB BAG

### FREE and INEXPENSIVE MATERIALS

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S201 FREE. *Born In Britain*. Eight brief sketches of the British men and women who pioneered or founded eight great social movements.

S202 FREE. *The Job of the Librarian of Congress*. Pamphlet telling about some of the duties of the Librarian of Congress and information about the library itself.

S203 FREE. *What We Get From Trees*. Excellent chart—39¾"x27¾"—in color.

Gives all products which are obtained from trees.

S204 5c. *Panama City*. Illustrated booklet tells the history of this South American city and tells about the city as it is today.

S205 10c. *What Can You Expect*. Challenging booklet concerning the home's and the school's responsibility in preventing and combatting juvenile delinquency. Excellent for P.T.A. discussions.

This feature has been inaugurated as a special help to our subscribers. We regret that we shall not be able to honor charge orders. CASH MUST ACCOMPANY ALL ORDERS.

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538 S. CLARK ST., CHICAGO 5, ILL.

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Please send me one (1) copy of each of the pamphlets which I have checked below. I enclose \$..... to cover the cost of those items which require payment.

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## POETRY

(Continued from page 47)

Another time for poetry can be made in a poetry club. This may be a portion of the time you give to library reading or to a literature period. Instead of having children read stories to one another or to the room, have one or two days a month when all the reading in that period is poetry.

A poetry club has these values:

1. To have a specific time for reading poetry tends to make poetry seem more important.
2. It helps to develop a favorable attitude toward poetry.
3. It stimulates children to browse through books to find something they would like others to hear.
4. It calls for careful preparation so that all words and punctuation can be mastered ahead of time, leaving complete attention to be put on the thought.
5. It will impress upon pupils the fact that poetry must be read as perfectly as possible. Because poetry is for the ear it must be smoothly read. (Allow no child to read a poem he stumbles over. Instead, either see that he reads it to you first or to an older child capable of helping him. See that he picks a poem easy enough.)
6. It gives children a wider contact with poetry.
7. It calls for the teacher's getting together a variety of books of children's poems or mimeographed sheets, or of helping the children compile their own collections so that each shall have access to many poems.
8. Since all oral reading will be good reading, finer appreciation and discrimination will result.
9. The poetry club time can be used for a variety of procedures:
  - a. Short selection read by each child
  - b. Parts of a longer selection read by several children
  - c. Poems read in unison by pupils and teacher
  - d. Poems read in parts by groups—question-and-answer type of poems, refrains, characters, and so on
  - e. Teacher reading her selection to group

## FREE AND INEXPENSIVE MATERIAL

(Continued from page 48)

explosives, photo films, and so on.

For copies of *What We Get From Trees* address requests to: Publications Division, Forest Service, U. S. Department of Agriculture, Washington 25, D. C. There is no charge for this material.

From the Pan American Union, Washington, D. C., teachers may secure the booklet *Panama City*.

Illustrated with many excellent photographs and a map, this booklet tells the history of Panama City in addition to describing the city today.

The government, education, recreational facilities, special celebrations, and so on are all presented, giving the reader a vivid word picture of this beautiful old city.

Copies of *Panama City* are 5c each and may be secured by addressing requests to the Pan American Union in Washington.

*What Can You Expect?* is a direct challenge to every adult citizen in the United States and more especially to parents and teachers.

"Teach Them to Unlearn These 3 R's" is the title of the first section, and the following is an excerpt from it:

"The concept that a school's responsibility ends when the students have been taught their 3 R's—Readin', Ritin', and 'Rithmetic, is as antiquated as the belief that only these three subjects are taught in the modern school. On the other hand it is also erroneous to believe that just because a good teacher lends a helping hand in building character in our children it is unnecessary for parents to assume their full share of this responsibility. In the home and in the school, the 3 R's which are causing so much concern today are: Rudeness, Rowdiness and Racism."

This would make an excellent booklet for discussion at a Parent-Teachers' meeting as it has been published "in the hope that it will aid all of us who must deal with elementary deviant behavior, to cope with it in its beginning rather than to allow it to reach the stage of courts—probation—parole—or possible confinement."

*What Can You Expect?* is certainly worth the 10c it costs to cover handling and mailing. Copies may be obtained from: The Committee on Character Education, 2122 N. Charles St., Baltimore 18, Maryland.

## S E R V I C E for SUBSCRIBERS

September is a busy month for all elementary teachers. We know you want to have materials, projects, and activities on hand. Write us your questions about integrations and correlations, sources of materials, suitable books for supplementary reading and reference, programs, and so on.

We have established a separate department for finding the answers to teachers' questions.

It requires about a month to do the necessary research and send a reply to your letter. Write early so that your letter will arrive before the rush.

Make all requests as specific as possible. State the grade or grades you teach; give us any additional information you believe will be helpful in preparing the material you wish.

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The Editor

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